# In Tune

## *Words on Music*

**SEPTEMBER-OCTOBER, 1992**

Volume III Number 1

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and much more!

**Department of Music**
University of Alberta

# Message from the Chair

As I write this column it is a beautiful, hot day outside, and it seems hard to comprehend that in less than three weeks classes in the fall term will have begun. The inhabitants of the Music office are always very aware of the coming term, of course. As soon as examinations finish at the end of April we begin to prepare for BMus auditions in the first week of June. Once these are completed we begin the process of accepting students, processing transcripts and providing program counselling.

In the meantime, all manner of students write theory placement exams, ask questions about courses, and prepare for another set of auditions in early August.

Other colleagues are busy with research and writing, composing, concert tours, and preparations for courses. Bruce Hettinger, our piano technician, has been refinishing and rebuilding the Eatons Steinway in Con Hall. So we sometimes get a bit impatient with folks who ask us if we are enjoying our four-month vacation.

Also as I write, the second annual summer piano masterclass is well under way. There are a number of students from abroad, notably Japan and Korea, two of whom will be staying on for the fall and winter terms as special students in a new program in performance that we developed last year.

The fall term looks like an exciting one, with a large first-year class, a gratifyingly large number of string students, and another fine array of concerts. Among the visitors to the campus this fall will be pianists Boris Berman and Detlef Kraus and cellist Mihai Tetel. We are also in the process of advertising for two new faculty members--a pianist and a composer--and hope to interview and hire before Christmas.

I hope the next few months will be pleasant and productive for everyone.

Wesley Berg

## Winner

**Mrs Margaret Keay** was chosen as the winner in our survey and contest draw for a $50.00 record/CD voucher from the Gramophone. Many thanks to all of the concertgoers who participated in our survey. It was most interesting to read your comments. A summary of the results will be published in a future issue of **In Tune.**

**In Tune:** *Words on Music*
is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, Canada T6G 2C9, (404) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

# Attention Community Players!

The Department of Music invites musicians from the Edmonton community to participate in the following performance ensembles:

**Academy Strings**

**Concert Band**

**Stage Band I & II**

**Symphonic Wind Ensemble**

**Chamber Winds**

**University Symphony Orchestra**

**Madrigal Singers**

**Concert Choir**

Fun and musical fellowship is to be found when you join any these ensembles. Many of these groups tour on a regular basis in addition to performances in Convocation Hall and at other Edmonton venues. Play for university credit or just for fun!
Auditions for membership in these ensembles are held during the first week of September. Please call 492-3263 for information regarding audition, rehearsal and performance schedules and requirements.

**If music is an important part of your life . . . . . .**

***Join us!***

# Profile: Wesley Berg

A PROFILE: DISCOVERING THE INTERESTS, THE EXPERIENCES, THE LIFE OF DR. WESLEY BERG: CHAIR OF THE DEPARTMENT OF MUSIC, UNIVERSITY OF ALBERTA

Dr. Wesley Peter Berg was born in a farming community near Altona, Manitoba, approximately 100 kilometres southwest of Winnipeg. Growing up on the prairies included summer days of rafting on the nearby creek, weekends of community-organized baseball games, and many hours of tilling, cultivating and harvesting. Wesley, his father and brother lived with his grandparents, who were not only a source of wisdom, but provided Wesley with his first musical experiences -- hymns played on the violin and piano. In this community's one-room schoolhouse, CBC broadcasts were also a medium for musical instruction through which, accompanied by a Manitoba songbook, sol-fa methods and other training were made accessible.

At the age of 16, Wesley graduated from the Mennonite Collegiate Institute in Gretna. Here, his musical development continued with an introduction to choral music. During that time, a local radio station had been offering a spring programme of piano music -- including Chopin's Minute Waltz. This experience, in 1959, was the turning point for Wesley and his desire to take piano lessons was the result. His aunt contacted Edward Lincoln, of Winnipeg, who agreed to teach him. The weekly journey to Winnipeg, the hours of daily practise (about six a day) and the nights of sightreading Bach chorales were worth the effort as Wesley achieved the grade 8 level within the first year.

In 1961, Wesley went to Winnipeg to take a three-year Bachelor's degree in Philosophy and English. He returned to Altona, where music teaching, piano practising and farming were the order of the day. However, music wasn't the only thing on Wesley's mind. Romance developed during the following seasons when a new, young teacher by the name of Selma Krahn arrived in town. In 1966, they were married and then the fun really began! Soon after Wesley achieved an Associate diploma with the Western Board of Music, Selma and he decided that they were ready for some new adventures. Off to Guyana they went for one year as volunteers with the Canadian University Service Overseas (CUSO). They taught Math and English in the mining town of Wismar in the Amazonian rainforest. Extracurricular activities included jaguar hunting at night by flashlight and other such relaxing pastimes.

Upon their return to Canada in 1968, they decided to come to Alberta where Wesley could continue musical training at the post-secondary level. The University of Alberta was the natural choice as Mr. Lincoln was now a professor at this institution -- a school that offered the only Master's program in Music on the prairies. Wesley, along with Brian Harris, was one of the first graduates of this new program. His thesis was entitled *The Synthesis of National Styles in the Ensemble Music of Georg Muffat.* Following this degree, Wesley became a sessional instructor. The birth of his son, Colin, in 1969 had encouraged financially-satisfying pursuits and further musical activity. From 1969 to1977, Wesley was the conductor of the Edmonton German Male Choir. This experience, which included radio broadcasts, increased his awareness of choral traditions. His active involvement as pianist with the First Mennonite Church of Edmonton also stimulated a growing interest in this music.

In 1974, Wesley became a permanent staff member of the U of A. He also began doctoral studies at the University of Washington in the summer of 1976. This endeavour involved



The Berg family: Wesley, Selma, Colin and Cheri

Spare-time musical tastes extend the breadth of the spectrum -- from the King's Singers to k.d. lang.

# Berg Profile continued

moving the family, which now included daughter Cheri, to Seattle for the 1977-78 academic term. Wesley studied with Alec Harman (of the "Music of Man" series) as had Brian Harris, Bryan Gillingham, Dale Macintosh and Peter Hardwick, among other Canadians. Wesley's doctoral thesis is entitled *Choral Festivals and Choral Workshops among the Mennonites of Manitoba and Saskatchewan 1900-1960: with an account of early developments in Russia.* The thesis was subsequently published as a book, along with articles on other aspects of Mennonite music and music in Edmonton. As a musicologist concerned with music of the people, Wesley sees his role as one of "storyteller" and feels that he has "given to the Mennonite community a part of their story."

Aside from research activities, Wesley has occupied various administrative positions within the department in recent years. He was the Associate Chair for the period 1985-1989. In 1989, he became Chair and is now beginning a second three-year term. Despite this role and his other endeavours, he has remained active within the Mennonite community as a member of the new Mennonite hymnal commitee.

Spare-time musical tastes extend the breadth of the spectrum -- from the King's Singers to k.d. lang. An interest in popular music was developed through Wesley's one-time summer moonlighting (in 1974) as a lounge piano player. In the Penthouse of the once Sheraton Caravan in downtown Edmonton, he played everything from traditional 50's music to broadway and show tunes. The interest continues today through Cheri, who is a big Ella Fitzgerald fan.

Wesley enjoys many interesting non-musical hobbies as well. Gardening seems to occupy many summer hours and the backyard is quite the "site" to see. Among the many indoor plants are several kinds of orchids -- some of Wesley's favourites. Fishing is also a summer pastime and several colleagues have enjoyed tracking through the bush with him. A more recent hobby is an interest in beer making. How unfortunate not to have known this earlier! An opportunity to "appreciate" this endeavour is well worth the wait.

Wesley is looking forward to six months of study leave that begin in January of 1993. He wishes to study hymn tunes obtained from Mennonites in La Crete, Northern Alberta, whose oral tradition is interesting both in itself and for the insights it may shed on other oral traditions in Western music.

*by Michelle Bozynski*



## What are they doing now?

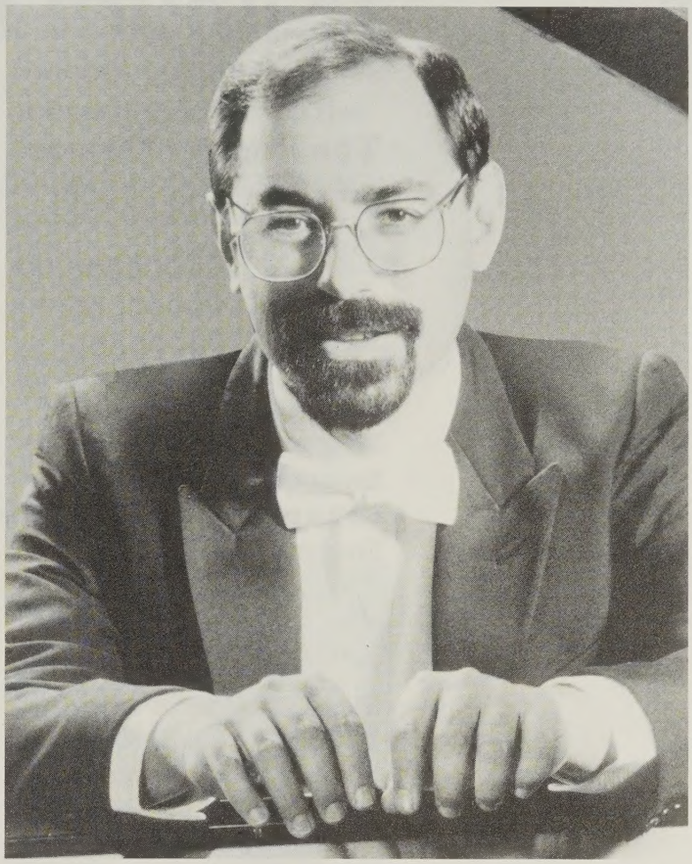
The **St Lawrence Quartet,** who presented a Visiting Artists recital in Convocation Hall on March 12, 1992 have won one of the world's major awards for string quartets, the Banff International String Quartet Competition.

The competition, which is held every three years, lasted one week and attracted nine quartets from five countries. The St Lawrence Quartet was only the second Canadian group invited to take part and were the first to win first prize.

The St Lawrence Quartet will receive $20,000, a recital tour, a concert in Paris, custom-made bows and a residency at the Banff Centre.

The quartet includes Edmonton players, violist Lesley Robertson and cellist Marina Hoover. Completing the foursome are violinists Geoff Nuttall and Barry Shiffman.

# Visiting Artist: Boris Berman



**Masterclass:** Sunday, 27 September, 1992 at 2 pm

**Recital:** Tuesday, 29 September 1992 at 8 pm

The artistry of Boris Berman is well known to the audiences of over twenty countries on five continents in such major musical centres as New York, London, Amsterdam, Berlin, Brussels, Milan, Tel Aviv, Rio de Janeiro, Boston, Toronto, and Los Angles, among others. His highly acclaimed performances have included appearances with Amsterdam's Concertgebouw Orchestra, London's Philharmonia Orchestra, the Toronto Symphony, Israel Philharmonic, Minnesota Orchestra, Detroit Symphony and Scottish National Orchestra. A frequent performer on major recital series, he has also appeared in important festivals, such as Marlboro, Bergen Festival, Israel Festival, and King's Lynn Festival, to name a few.

Born in Moscow, Boris Berman studied at the Moscow Tchaikovsky Conservatory with the distinguished Soviet pianist Lev Orborin and graduated with distinction as both pianist and harpsichordist. He performed extensively thoughout the Soviet Union as a recitalist and appeared as guest soloist with numerous orchestras.

In 1973, Boris Berman left a flourishing career in the Soviet Union to immigrate to Israel. He quickly established himself as one of the most sought after keyboard performers, as well as one of his country's more influential musical personalities. He has appeared repeatedly as a soloist with all the major Israeli orchestras.

It was in Israel where, with his talent for creating intriguing programs mixed with the command of an extremely broad range of repertoire, he founded and directed Music Spectrum, an acclaimed concert series in Tel Aviv from 1974-84. Under the auspices of the Yale School of Music, Yale Music Spectrum continues its tradition of excellence, with concerts presented in New York and other American cities.

A dedicated teacher of international stature, Boris Berman has served on the faculties of the world's finest schools, such as Indiana (Bloomington), Boston, Brandeis and Tel Aviv universities. Currently he is the head of the Piano Department at Yale School of Music. He is also the Founding Director of the Summer Piano Institute at Yale, a unique summer program of intensive piano studies, inaugurated in June, 1989. Mr Berman's ability to recognize young talent and his commitment to nurture that talent were obvious reasons for invitations for him to join panels of jurors of various national and international competitions. He also conducts masterclasses throughout the world.

In the field of recordings, Mr Berman's acclaimed releases on Deutsche Gramophon and Melodiya labels have been complemented with two compact discs of all the piano sonatas by Alexander Scriabin for the Music and Arts label and a recital of Shostakovich piano works (Ottavo Recordings), which received the 1990 Edison Classical Award in Holland, the Dutch equivalent of the Grammy Award. The release of three Prokofiev Concertos with the Concertgebouw Orchestra, Neeme Jarvi conducting, (Chandos) was named the "CD of the Month" by CD Review; it marked the beginning of an ambitious project of recording the complete Prokofiev solo piano works. The first pianist to undertake this task, Mr Berman's recordings are scheduled for release on nine Chandos CD's, in commemoration of Prokofiev's centennial. In addition, Chandos has recorded Mr Berman's recital of works by Stravinsky and Schnittke and plans to record his performances of the Bartok Piano Concertos with the Concertgebouw Orchestra under Neeme Jarvi.

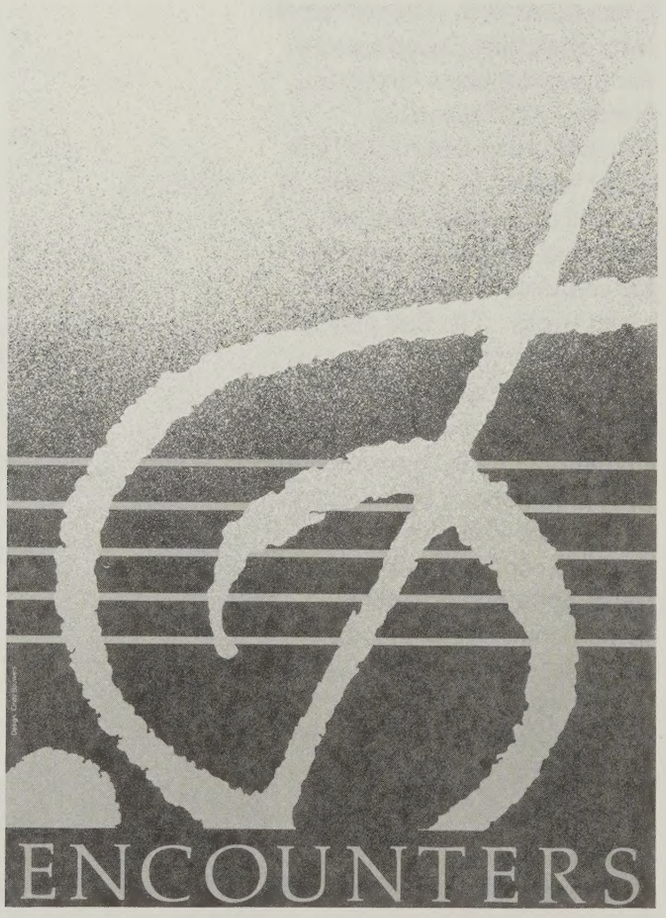
*See Program Previews for program details.*

# Kilburn Encounters Series

## The Premier Concert Series of the Music Department

ENCOUNTERS was the brainchild of Malcolm Forsyth, who became its first Artistic Director in 1985, when the Series got off to a flying start with a performance of works by Scarlatti, Schütz, Bax and Fisher. There have been two other co-directors: Leonard Ratzlaff and William H Street.

This year the series is renamed **The KILBURN ENCOUNTERS Series,** celebrating the generosity and dedication of Mr Peter Kilburn whose grant to our Department makes it possible to continue to present these fine performances.




Forsyth's conception was of a series which would answer two needs in a variety of ways, and the philosophy has remained unchanged thus far.

Firstly, in an age of great specialisation there is a need to "open the windows" of a given discipline wherever possible so that a healthy and stimulating artistic climate can cause us to re-examine, compare and be introduced to repertoire which we might, in the course of a full and highly focused day's work, simply pass hurriedly by. By putting onto one program works not only from different eras and styles (not so unusual in the normal concert-fare), but also for entirely different performance media and even cultures, we attempt to remedy the isolation of many of our students and of the concert public at large, who might pay scant attention to programs which do not deal directly and exclusively with repertoire and media in which they are most interested and involved. How often can one attend a concert where, after a set of Scarlatti's keyboard sonatas, we are taken abruptly to India, for a fine example of that culture's great classical tradition, performed by Regula Qureshi and colleagues on sarangi, veena and tablas, and thence into our own sphere and time for a world première of Malcolm Forsyth's *Tre Toccate per Pianoforte* given by Helmut Brauss? Of such programs there must be few indeed.

Secondly, the opportunity is provided to enrich the repertoire of our fine performance faculty, many of whom already perform annual recitals on campus in addition to maintaining their national and international reputations, with works involving mixed ensembles such as those for Schoenberg's *Pierrot Lunaire* or Stravinsky's *L'Histoire du Soldat*, both acknowledged masterworks of the early twentieth century but seldom presented in live performance. This is due not only to their intrinsic technical difficulty, but (and here's the point) to the individual mixture of instruments and voices required for their realisation. After all, string quartets live, so to speak, in close proximity, as do brass quintets and the various standard chamber ensembles of voices and keyboards, but it can take a mighty effort of will and funding to negotiate the many extra rehearsals which these other works entail. Seldom too, in the KILBURN ENCOUNTERS series, do we find a program that lacks one of the great romantic chamber works, staples of every pianist's or string player's diet. Thus we can see that Brahms and Mozart have been particularly visible in our short four-and-a-half-year history. Glancing through past programs one also finds Lassus, Mendelssohn, Ravel, Janácek, Bartók. Then there are the unjustly neglected composers: Loewe, Froberger, Bridge; also Canadians of our own day: Fisher, Weinzweig, Morawetz.

Thanks to our good fortune (and that of our wonderful sessional faculty and friends) in receiving ongoing funding for the hiring of the best musicians, at the best rates, we have been

able to plan ahead more than was possible in the first two years of hand-to-mouth existence, with only the support and goodwill of our friends and sessional colleagues to keep us alive, and can now afford to make some promises of still better things in the future. We are especially pleased to note the CBC's recognition of the series as one of Alberta's premier concert offerings, a fact borne out by their recording for broadcast of many of the items. This has brought in its wake a still greater degree of optimism on all sides.

This year we celebrate the centenary of the birth of the Frenchman Darius Milhaud, with a performance of his masterwork, *La Creation du Monde.* Other highlights include the Jules Leger Prize work for 1992, Donald Steven's *In the Land of Pure Delight,* and Bela Bartók's epoch-making *Music for Strings, Percussion and Celeste,* of 1937.

So we invite you to be with us and experience the KILBURN ENCOUNTERS SERIES, where even the most jaded of musical palates can expect the unexpected; where the new and the old, the familiar and the exotic, stand side-by-side; where the public of Edmonton is offered the superb talents of the performance faculty of the Music Department, its sessional instructors and friends, and that includes many of the city's finest musicians !!!

**KILBURN ENCOUNTERS I**
**Sunday, October 4, 1992**
**at 8 pm in Convocation Hall**

**KILBURN ENCOUNTERS II**
**Sunday, November 22, 1992**

**KILBURN ENCOUNTERS III**
**Sunday, January 17, 1993**

**KILBURN ENCOUNTERS IV**
**Sunday, February 7, 1993**

Details will appear in **Program Previews** in the relevant issues of **In Tune**.



Marnie Giesbrecht

# Faculty Recital Series 1992-93

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

**Marnie Giesbrecht, organist**
**September 30, 1992**
*Beginning at 12:00 noon in Convocation Hall.*

**Mihai Tetel, cellist**
**Helmut Brauss, pianist**
**October 14 & 17, 1992**
*These all-Beethoven concerts will begin at 8 pm in Convocation Hall.*

**William H Street, saxophonist**
**January 22 & 23, 1993**
*with the Edmonton Symphony Orchestra under the direction of Brian Priestman beginning at 8 pm in the Jubilee Auditorium.*

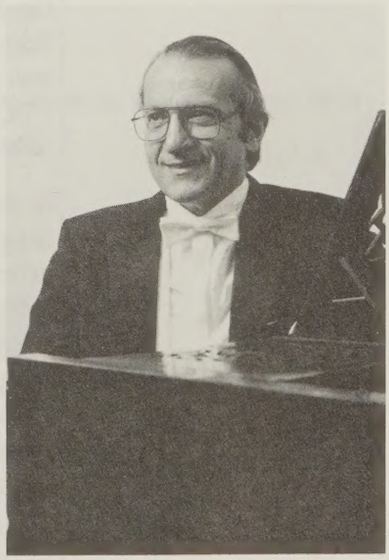
**Helmut Brauss, pianist**
**February 6 & 21, 1993**
*with the Edmonton Symphony Orchestra under the direction of Uri Mayer beginning at 8 pm in the Jubilee Auditorium.*

**Norman Nelson, violinist**
**Stéphane Lemelin, pianist**
**February 15, 1993**
*Beginning at 8 pm in Convocation Hall*

**Fordyce Pier, trumpeter**
**February 9, 1993**
*Beginning at 8 pm in Convocation Hall.*

**Stéphane Lemelin, pianist**
**March 5, 1993**
*Beginning at 8 pm in Convocation Hall.*

See **Program Previews** in the relevent issues of **In Tune** for program details.



Helmut Brauss

# Scholarships and Awards

### 1992 Recipients

**Mary Stinson Fund for Piano Accompaniment** - Michelle Crouch

**The Beryl Barns Memorial Awards - Graduate:** Roger Admiral, Piotr Grella, Corey Hamm, Charles Stolte, **Undergraduate:** Jeri-Mae Astolfi, Scott Godin, Shonda Jardine, Amber Jorgenson, Tanya Wan Lim, Heather McIlroy, Shandra Taylor, Joachim Vette, Michelle Wylie

**The Violet Archer Graduate Scholarship in Music Composition** - Brent Pierce

**The Edmonton Opera Guild Scholarship** - Julia Golosky

**The John Newman Memorial Award in Music** - Elizabeth Sluys

**The Flore Shaw Graduate Scholarship in Music** - Tim Hankewich

**The Richard Eaton Scholarship in Music** - Karen Noel-Bentley

**The Richard Eaton Scholarship in Voice**- Karen Hamm

**The Abigail Edith Condell Memorial Scholarship in Music** - Katherine Huget

**The Margarita Heron, Pine Lake, String Prize** - John Calverley

**The Peace River Pioneer Memorial Scholarship in Music** - Jeri-Mae Astolfi, Scott Godin, Jennifer McAllister, Heather McIlroy, Elisabeth Scholtz, Anneke Smit, Allison Storochuk, Karyn Way-McClarty, Michelle Wylie

**The Eva Shaw Memorial Prize in Music** - Michelle Crouch

**The Yamaha Music Scholarship** - Scott Godin

**Universiade '83 Scholarship** - Jeri-Mae Astolfi, Christy Doell, Karen Noel-Bentley, Charles Stolte

## Madrigal Singers

The U of A Madrigal Singers completed a successful 1991-92 season with a one week tour in late April. The tour featured performances in Red Deer, Calgary and Edson in Alberta and in Vancouver, Powell River and Clearbrook in B.C. Following the tour the choir performed in Edmonton in a concert which was recorded for broadcast by CBC on its music series **Alberta in Concert.**

In mid-May the Madrigal Singers was awarded first prize in the Mixed Choir class of the **CBC Choral Competition,** a biennial event co-sponsored by CBC and the Canada Council. The prize, worth $3,000, will be used by the choir for its future touring and performing activities.

# 1992 Graduates

### Bachelor of Music:
Melanie Cherniwchan
Laura Ehrman
Helen Hong
Dennis Mitchell
Tammy-Jo Mortensen
Sharie Rathwell
Darren Salyn

### Bachelor of Music - with Distinction:
Patricia Briskie
Susan Henze
Gladys Odegard
Debra Spence

### Bachelor of Music (Honors) - First Class Honors:
Karen Noel-Bentley
Charles Stolte

### Master of Music:
Patricia Edwards
Tim Hankewich
Milton Liska
John Murray
Lorne Pankratz
David Scott
Janet Tonin
Richard Van der Woude
Jei Yin

### Doctor of Music:
Grant Maxwell

# Student and Alumni Activities

Flautist **Lisa Nelsen** (BMus 1986) is studying in England with Trevor Wye and recently played piccolo with the Covent Garden Orchestra in Queen Elizabeth Hall in London's South Bank Centre. . . Percussionists **Scott Martin,** (BMus 1990) and **Trevor Brandenburg,** BMus student, and **Chris Gongos,** horn (BMus 1990), sucessfully auditioned for the National Youth Orchestra. Membership in the NYO entailed three weeks of rehearsals during July in Guelph, Ontario followed by a tour of Central Canada. . . **Binaifer Kapadia** (BMus 1985) was the composer and musical director for the play *Catching the Train* which was presented in April at Edmonton's Pheonix Theatre. . . Pianist **Haley Simons** (BMus 1985) performed with the Edmonton Symphony Orchestra and the Richard Eaton Singers in the Magnificant Masters Season Finale which featured music by Beethoven. . . Percussionist **Geoff Whittall** (BMus 1989) spent his summer break from his teaching position at Grande Prairie College at the Annual Marimba Seminar conducted during the month of June by Leigh Howard Stevens, in Ocean Grove, New Jersey. . .A trio consisting of clarinettist **Karen Noel-Bentley** (BMus 1992), cellist **Tim Ashworth** and MMus candidate, pianist **Corey Hamm** were selected to represent Alberta in the Chamber Music category at the CBC National Music Competition held August 21-24 in Charlottetown, PEI. Karen and Corey will also be competing in the solo woodwind and solo piano categories. . . **John Jowett** (BMus 1981) was commissioned to compose a piece for the series "Growl" at the Music Gallery in Toronto. John also composed music for the multimedia presentation "Radiant City" which ran for one month at the America Place Theatre in New York. . . MMus candidate **Tom Holm** has had his Alberta Graduate Scholarship renewed for a second year. . . Composer **Sean Ferguson** (BMus 1989) has been named a finalist in the Chamber Music category of CBC Radio's 10th Young Composers Competition. His work for two pianos, *River Reflections,* will be performed at the Finals, December 1, 1992 in Vancouver which will be broadcast live on the CBC's stereo networks. Sean also won a 1992 SOCAN Award for Young Composers. He was awarded third prize in the Sir Ernest MacMillan Awards for orchestra works for his composition, *Horizon.* . The Johann Strauss Foundation of Edmonton awarded scholarships to MMus candidate, pianist **Corey Hamm** and to organist **Glen Segger** (BMus 1991) to be used to further their musical studies in Austria this past summer. Glen has also received a full scholarship from the Yale Music and Divinity Schools for graduate studies in the master's program. While at the Mozarteum in Salzburg, Corey studied with Karl-Heinz Kämmerling and Sergio Perticarolli and later had the opportunity to study with Marek Jablonski at the Banff School of Fine Arts. . . MMus candidate **Eva Bostrand** was the recipient of an award honouring immigrants for their contribution to Canadian society. Eva, who first visited Edmonton as a member of the Stockholm Chamber Choir, was recognized in the fine arts category in part for her work with the Festival of Candles. . . **David Scott** (MMus 1992) will be the Saskatoon Symphony Orchestra's Composer of the Season. Several of his works will be premiered by the Orchestra with one of the premieres to be performed by the St Lawrence String Quartet as soloists with the SSO. David Scott will continue as a sessional lecturer at the University of Saskatchewan this year. . . **Jan Randall** (BMus 1975) has composed, performed and recorded the score for a 1992 Fringe Festival production of *A Midsummer Night's Ice Dream. . .*

*Student & Alumni Activities continued on page 19 . . . . .*

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# September 1992

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3<br>Classes begin | 4 | 5 |
| 6 | 7<br>Labour Day | 8 | 9 | 10 | 11 | 12 |
| 13<br>7:00pm A Service of Dedication and Celebration of the New Academic Year, in Convocation Hall | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| 27<br>2:00pm Visiting Artist Masterclass: Boris Berman, pianist in Convocation Hall | 28 | 29<br>8:00pm Visiting Artist Recital: Boris Berman, pianist, in Convocation Hall | 30<br>12:10pm Noon-Hour Organ Recital with Dr Marnie Giesbrecht, in Convocation Hall. | | | |

Events are subject to change.

# October 1992

## Department of Music Events

University of Alberta
Edmonton, Canada

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | | | 1<br>12:00pm E-Gré Winner's Tour Recital: Audrey Andrist, pianist, in Convocation Hall | 2 | 3 |
| 4<br>8:00pm KILBURN ENCOUNTERS I in Convocation Hall | 5 | 6 | 7 | 8 | 9 | 10 |
| 11 | 12<br>Thanksgiving Day | 13 | 14<br>8:00pm Visiting Artist Recital: Mihai Tetel, cellist, and Helmut Brauss, pianist, in Convocation Hall | 15 | 16 | 17<br>8:00pm Visiting Artist Recital: Mihai Tetel, cellist, and Helmut Brauss, pianist, in Convocation Hall |
| 18 | 19 | 20 | 21 | 22<br>8:00pm NA Kilburn Memorial Concert: Detlef Kraus, pianist, in Convocation Hall | 23<br>8:00pm Concert Choir & Madrigal Singers with the Edmonton Symphony Orchestra at St Joseph's Basilica | 24<br>10:00am to 1 pm Visiting Artist Masterclass: Detlef Kraus, pianist, in Convocation Hall |
| 25<br>8:00pm Academy Strings Concert in Convocation Hall | 26 | 27 | 28<br>12:10pm Noon-Hour Organ Recital in Convocation Hall | 29 | 30 | 31 |

Events are subject to change.

# Ethnomusicology News

In February, **Dr Anthony Seeger,** President of the Society for Ethnomusicology and Director of the Smithsonian Folkways Archives (Washington, D.C.), presented a lecture on the music of the Suya of Brazil at the Department of Anthropology (co-sponsor), and a lecture on the Smithsonian Folkways Collection of Sound Recordings.

The Department of Music contributed to the U of A's International Student Week by hosting the fifth annual **World Music** concert, **"The Talking Drums of Africa,"** (African Culture Club, Calgary) at Convocation Hall in February.

The Department of East Asian Languages and Literature, the Department of Music and the Institute of Ethnomusicology jointly sponsored a lecture-demonstration on the techniques of traditional Japanese dramatic chant by **Kazuko Furuya** (Japan) on March 24th, and a concert that same evening.

**Kenneth Chen** received two university awards in April for outstanding work in both research and teaching: The Faculty of Arts Graduate Teaching Award and the Faculty of Graduate Studies Andrew Stewart Research Prize. He conducted field research at Aitkameg (White Fish Lake Reserve, AB) from January to April. In May he presented a paper entitled "From Musicology to Ethnomusicology: Ida Helpern and Her Study of B.C. Native Musics" at the Canadian University Music Society Conference in P.E.I.

**Regula Qureshi** was invited to give two lectures at the University of Chicago in May. She also attended the Annual Meeting of the Canadian Society for Musical Traditions as a board member at the Université de Montréal. She completed the Conference Program for the 1992 Annual Meeting of the Society for Ethnomusicology in her capacity as Program Chair.

# Department of Music Faculty 1992-1993

**Wesley Berg,** *Chair, musicology*
**Michael Bowie,** *string literature, chamber music, music appreciation*
**Helmut Brauss,** *piano, piano literature, chamber music*
**Robert de Frece,** *choral, elementary music education*
**Malcolm Forsyth,** *composition, conducting, theory, University Symphony Orchestra*
**Marnie Giesbrecht,** *organ, church music*
**David Gramit,** *musicology*
**Brian Harris,** *musicology*
**Henry Klumpenhouwer,** *theory*
**Stéphane Lemelin,** *piano, chamber music*
**Christopher Lewis,** *theory*
**Norman Nelson,** *violin, viola, chamber music, Academy Strings, University Symphony Orchestra*
**Debra Ollikkala,** *choral conducting, Concert Choir*
**Alan Ord,** *voice, Opera Workshop*
**Fordyce Pier,** *trumpet, brass techniques, Symphonic Wind Ensemble*
**Regula Qureshi,** (McCalla Professor) *ethnomusicology*
**Leonard Ratzlaff,** *Associate Chair, choral conducting, Madrigal Singers*
**Michael Roeder,** *musicology*
**William Street,** *saxophone, Concert Band, woodwind techniques*
**Harold Wiens,** *voice*

## Associate Faculty

**Eva Bostrand,** *voice*
**Nora Bumanis,** *harp*
**Neil Corlett,** *Stage Band*
**Carl Derfler,** *composition, theory*
**Garth Hobden,** *electroacoustic music*
**Donald Hyder,** *oboe*
**Brian Jones,** *percussion*
**Kay McCallister,** *horn*
**John McCormick,** *percussion techniques*
**John McPherson,** *trombone/ euphonium*
**Robert Ollikkala,** *ethnomusicology*
**Jolanta Pekacz,** *keyboard literature*
**Diane Persson,** *bassoon*
**Dennis Prime,** *woodwind techniques, clarinet*
**Tanya Prochazka,** *cello*
**Michael Redshaw,** *piano*
**Sylvia Shadick,** *vocal coaching*
**Gene Smith,** *Stage Band*
**Christopher Taylor,** *bass trombone*
**Richard Troeger,** *keyboard literature, musicology*
**Jan Urke,** *bass*
**Scott Whetham,** *tuba*
**Shelley Younge,** *flute*

## Nicholas Arthur Kilburn Memorial Concert

# Detlef Kraus, pianist

**Thursday, October 22, 1992 at 8 pm in Convocation Hall**

Long acknowledged by the most exacting and sophisticated critics and audiences around the world as the master of Brahms' keyboard repertoire, Detlef Kraus, after 3,000 concerts, continues to astonish the music world with his unexcelled performances of Beethoven, Bach, Brahms, Debussy, Mozart, Schumann, Chopin and Schubert.

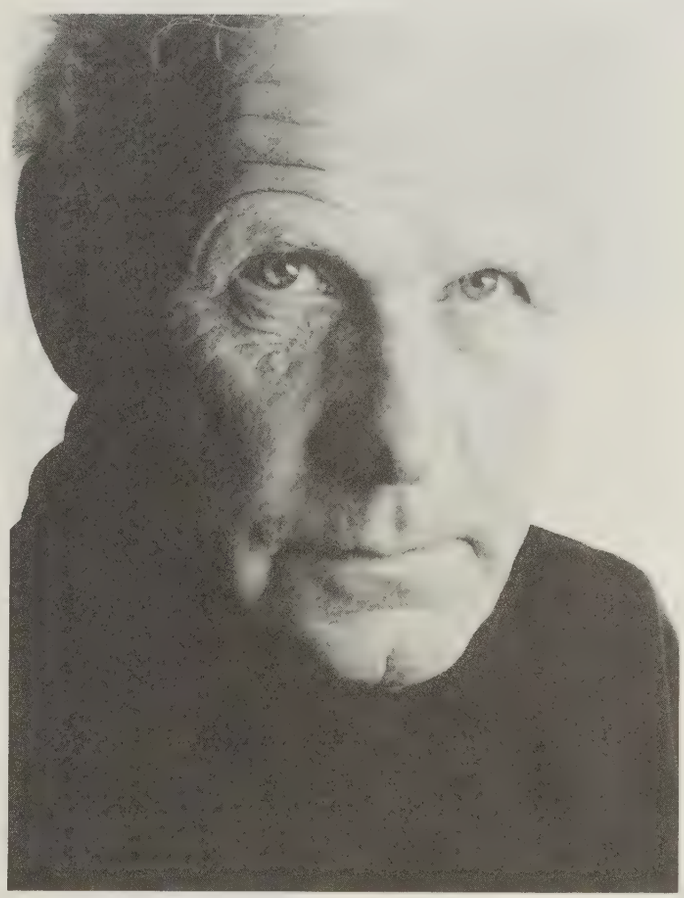
There is a "German" tradition and style of piano playing, and that Kraus has been confirmed in his rightful place among the great German keyboard masters, there can be no doubt. That this tradition is academic and intellectual is a notion that Mr Kraus has spent a lifetime dispelling. Perhaps *New York Times* critic Allen Hughes best describes this remarkable artist:

*"Mr Kraus is above all a dynamic pianist. There is nothing ambiguous about his interpretations, no grey areas where indecisiveness reigns, no wishy-washy tone.*

*The most imposing of his achievements came in the Mozart Fantasy, basically a simple piece, which he turned into a remarkable dramatic statement without violating the music. Earlier, Mr Kraus had demonstrated his keyboard and musical mastery in the Bach fugue, which ended with a dazzling combination of motor energy and contrapuntal clarity and expressive power."*

At the age of 16, in his native Hamburg, his debut was the complete Bach Well-Tempered Clavier. In 1958 Kraus performed the first cycle of the complete Beethoven sonatas in England since Schnabel in 1922, and performed the complete Beethoven cycle before a live audience in the U.S. on PBS-TV during the composer's centennial year (1970) making a total of ten performances of the complete cycle that year. With the Brahms cycle (the complete solo piano works of Brahms performed in four concerts) the story is much the same. Kraus has performed it in over 25 major cities of the world, including Tokyo, Montreal (recorded by the CBC), London, Berlin and Munich and was the first pianist to debut the complete Brahms works in New York in 1980 in a series that was recorded and broadcast nationwide on NPR radio. His playing has brought him many honours, including the medal at the 1948 Geneva International Competition; in 1957, the Primio de Positano in Italy; the cultural prize of the city of Kiel, West Germany; and in 1975, the Brahms Prize in Hamburg. He has been guest soloist with such symphony orchestras as the Czech Philharmonic, the Berlin Philharmonic, the Pittsburgh Symphony, and the Paris Conservatory.

Mr Kraus was recently elected President of the Brahms Society in Germany, and published a book in 1983 entitled: "A Brahms Breverie." He has also recorded the complete piano works of Brahms, a seven record set available internationally on the *Thorophon* label. He served as a juror in the first International Brahms Competition held in Terni, Italy, and he also judged the Bach competition in Washington, DC in 1977.

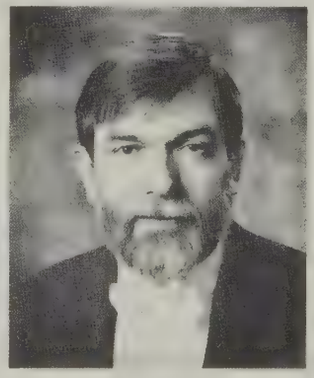


*Mr Kraus will also be presenting a masterclass and lecture during his stay in Edmonton. Please see Program Previews for details.*

# Other Faculty Activities

During the summer months **Debra Ollikkala** was active as a clinician and examiner. She conducted workshops for two high school choirs from Saskatchewan, was a Choral Conducting Clinician for Musicamrose, adjudicated the voice and choral classes at the Grande Prairie Music Festival, and examined voice for the Western Ontario Conservatory of Music in London. . . Associate Chair **Leonard Ratzlaff** was recently elected Vice President of the Association of Canadian Choral Conductors. In July, Razlaff was the clinician for the Adult Choir at the Naramata Summer School of Music Arts in B.C. He also participated as a singer in the Robert Shaw Institute of Choral Music in Souillac, France. The Richard Eaton Singers, conducted by Ratzlaff, tied for second place in the large choir category of the CBC Choral Competition. In October he will be conducting the Winnipeg Singers in their opening season concert, as well as in their Alberta tour, featuring concerts in Red Deer and a joint performance with Pro Coro in Edmonton. . . **Malcolm Forsyth** is presently engaged in the composition of a new concerto for the saxophone and orchestra entitled *Tre Vie.* This work is due to be given its world premiere in Italy in September of this year, at the International Saxophone Congress in Pesaro, with soloist **William H Street** and the festival's orchestra. Later in the season Edmonton audiences will have the opportunity to hear this brand new composition when Street gives the work its North American premiere with the Edmonton Symphony Orchestra. . . **Jolanta Pekacz,** Killam Post-Doctoral Fellow, has spent the summer travelling to deliver papers at conferences at the University of California, San Diego; in Prague, Czechoslovakia; and in Aalborg, Denmark. She has been invited to give a paper in October during the twentieth annual Conference of Western Society for French History, Rosario Resort, Washington. . . **Robert de Frece** will have his arrangement for *Siyahamba,* a South African freedom song, included on the program of the 1993 World's Largest Concert, sponsored by the Music Educator's National Conference. It is estimated that more than eight million school children and their teachers participate in this concert each year, via their televisions. The concert, which focusses on the themes of freedom and democracy, will be broadcast on PBS from the Kennedy Centre in Washington, D.C. . . **Helmut Brauss** presented eight piano recitals and two violin/piano duo recitals in Germany and Switzerland during May and June. His book on the piano music of Max Reger has been accepted for publication by the University of Alberta Press. . . Professor Emeritus **Violet Archer** was recognized with a Great Canadian Award in June. These awards were created in 1989 to honour past and present Albertans for accomplishments of international significance. In May, she received an Honorary Doctorate from Mount Allison University. During June Archer attended a performance of her *Divertimento for Piano and Orchestra* as part of the Festival to celebrate the opening of the Yukon Arts Centre in Whitehorse. . . **Marnie Giesbrecht** and Joachim Segger played a recital of organ and piano solos for the Edmonton New Music Festival in May, 1992 at the West End Christian Reformed Church. It was recorded by the CBC and included Gerhard Krapf's *Totentanz* and Alfred Fisher's *Fantasy Pieces.* In July, Giesbrecht attended the Hymn Society Conference in Washington, D.C. . . **Harold Wiens** and his wife, pianist Diana Wiens travelled to the Yukon to present a recital sponsored by Whitehorse Concerts.

New Vocal Chamber Music from the University of Alberta



Harold Wiens, baritone

# Faculty Recordings

In May, 1992 pianist **Stéphane Lemelin** had his recording of Schumann's *Waldszenen Op. 82* and *Fantasiestücke Op. 111* and Schubert's *Sonata in A Major D.959* released on compact disc on the S.R.I label. The recording sessions took place in Convocation Hall with producer Alan McLellan.

**Critiques and Comments:**

Shows impeccable pianism on this new release...The three Fantasiestücke are a highlight and augur well for future offerings...

Toronto Globe and Mail

This CD demonstrates that Stéphane Lemelin...is capable of a lyrical simplicity that is unusual among today's sensationalist performances. He turns the intimate, charming and evocative forest sketches of Schumann's *Waldszenen* into shiny little gems.

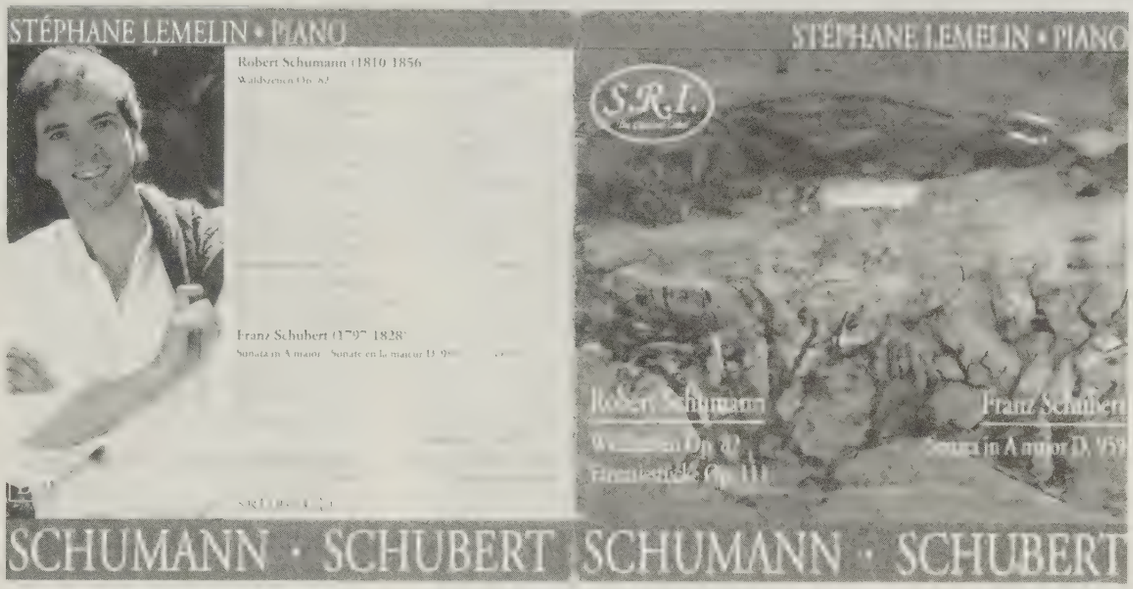
Montreal Gazette

Stéphane Lemelin plays the Schumann *Waldszenen, op. 82* and the *Fantasiestüke, op. 111* with uncommon sensitivity and adds the Schubert *Sonata in A, D.959* to round out this exceptional disc. The playing is mature, warm and quietly confident. . .The recording as such is excellent.

Jacob Siskind-
The Ottawa Citizen

It is certainly a superb, clean recording and attractively packaged. . . be assured that after its first hearing, it will receive further airplay...

JM Rogers, Program Director
New Zealand Public Radio




The Department of Music has released a cassette recording of vocal music by baritone **Harold Wiens.** Entitled *New Vocal Chamber Music from the University of Alberta,* this recording features works by Canadian composers: Violet Archer, Alfred Fisher, Malcolm Forsyth and Gerhard Krapf. This cassette was recorded in Convocation Hall with recording engineer Garth Hobden.

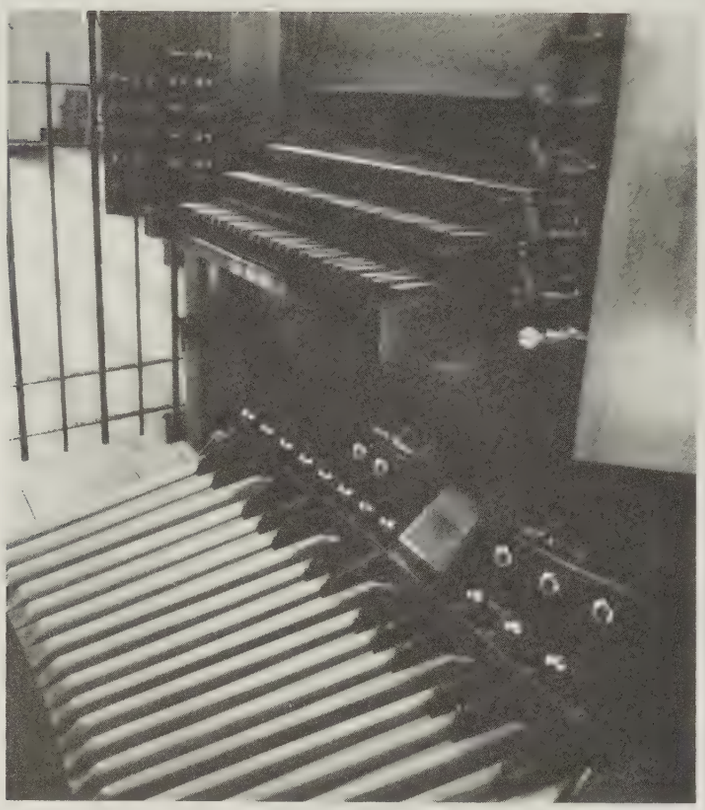
Financial support for the Lemelin and Wiens recording projects was provided by the University of Alberta and from the Lottery Fund of the Government of Alberta through the Foundation for the Performing Arts.

Just released: a new recording of one of Canadian composer **Malcolm Forsyth's** orchestral works. It is on the Pro Arte label and is entitled *An American Composers Salute.* The Orchestra of the Americas was conducted in Mexico City by Paul Freeman, resident conductor of the Chicago Sinfonietta and frequent guest with the Leningrad Philharmonic and other major orchestras.

Forsyth's work, *ukuZalwa,* was written in 1983 for the inaugural concert of the Natal Philharmonic Orchestra in that year, and was premiered in his birthplace, Pietermaritzburg, South Africa. It is a sparkling celebratory work which features every section of the orchestra as soloists, while attempting to unite the musical styles of Europe and Africa.

Also on this new release are works by Aaron Copland, Leonard Bernstein, Dan Locklair and Donald Crockett.

During June, Forsyth was present at recording sessions for two of his other major orchestral works: *African Ode (Symphony no.3),* with the Edmonton Symphony Orchestra conducted by Uri Mayer, and *Concerto for Trumpet & Orchestra,* with James Thompson and the Kitchener-Waterloo Symphony conducted by Raffi Armenian. These two bring to five the list of his works soon to be released on the CBC SM5000 label.



## Organists' News

The Noon-Hour Organ Recital Series will continue in the 1992-93 season, giving audiences an opportunity to hear students, staff and visiting artists perform on the Convocation Hall Memorial Organ. The first concert is on Wednesday, September 30 at 12:10 pm and will feature **Dr Marnie Giesbrecht.** Her program will feature works by Muffat, Bach and Bolcom. (See Program Previews for details). Admission is free of charge.

Noon-Hour concerts are scheduled on the following Wednesdays: October 28, November 25/92 & January 27, February 10, March 31/93.

Other events which will include organ music are the Celebration and Dedication of the New Academic Year which will take place on September 13 at 7 pm in Convocation Hall, and the Advent Service of Lessons and Carols which will be held on December 3 at noon in Convocation Hall. These events are jointly sponsored by the Dept. of Music and the University Chaplain's Association.

Saturday, November 7, the Dept. of Music and the Edmonton Centre branch of the Royal Canadian College of Organists will present **Dr Carole Terry** in a lecture/demonstration on the influence of French Baroque dance forms on 18th Century Keyboard Music in Convocation Hall at 1 pm. Admission is free.

## The Hammerhead Consort Win Sir Ernest MacMillan Award

**The Hammerhead Consort,** a four-member piano-percussion ensemble, is the recipient of the 1992 Chamber Ensemble Award of the Sir Ernest MacMillan Memorial Foundation.

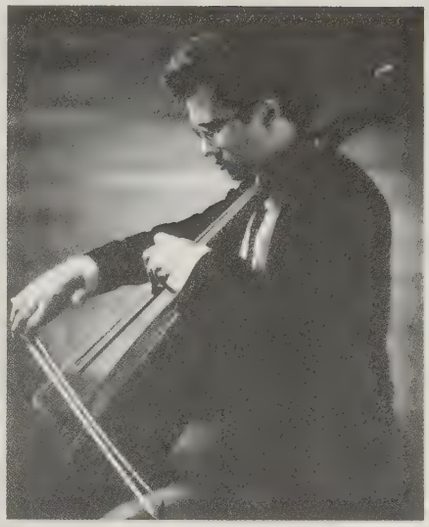
The Hammerhead Consort plans to use the $15,000 grant in commissioning new works from Canadian composers Alfred Fisher and Garth Hobden and in making a compact disc recording. All members of the Hammerhead Consort are enrolled at the University of Alberta in the Department of Music: Corey Hamm is in the Master of Music program in piano performance, Roger Admiral is working on a Doctor of Music in piano performance, and Rajat Nigam and Trevor Brandenburg are both completing their Bachelor of Music degrees in applied music.

The Hammerhead Consort, formed at the U of A in the spring of 1990, won first prize in the chamber music category in the 1991 Canadian Imperial Bank of Commerce National Music Festival in Brandon, Manitoba. In February, 1992 the group was recorded in concert by CBC Radio for future broadcast on Alberta in Concert. The Hammerhead Consort is currently planning a tour of universities throughout Manitoba, Saskatchewan and Alberta.

An independent jury of Robert Aitken, Toronto flutist, composer and conductor; Otto Joachim, Montreal violist and composer; and Gilles Lefebvre, Montreal music administrator, was unanimous in its recommendation and impressed by the quality of the Hammerhead Consort. The competition was open to chamber music ensembles nominated from across Canada whose members are young performers under thirty years of age.

The Sir Ernest MacMillan Foundation, established in 1984 in honour of the late conductor and musical statesman, makes annual scholarship grants to assist young musicians at the start of their careers.

# Visiting Artist: Mihai Tetel



**October 14 & 17, at 8 pm, Convocation Hall with Helmut Brauss, pianist**

Born in Bucharest in 1962, Mihai Tetel emigrated to Canada at the age of seventeen. In the intervening years, he has carved for himself an enviable niche as soloist with orchestra, in recital, and in chamber music at major North American music festivals.

Mihai has appeared as soloist with numerous orchestras including the Montreal Symphony, Toronto Symphony, Calgary Philharmonic, Edmonton Symphony, Sao Paulo Symphony, Bucharest Radio Orchestra and the Odeon Wind Ensemble of the Netherlands. He has collaborated in concerts with such distinguished conductors as Charles Dutoit, Andrew Davis, Uri Mayer, Mendi Rodan, Victor Feldbril and Boris Brott.

Mihai has been a featured artist in chamber music and recital at the Aldeburgh, Arcady, Banff and Blossom music festivals. As a recitalist he has toured Canada under the auspices of Jeunesses Musicales and Debut Atlantic. Abroad, he has concertized in Chile, Columbia, Hungary, Romania and the United States. In 1987, Mihai made his successful debut at Carnegie Recital Hall, under the distinguished patronage of Artists International.

Mihai's musical studies commenced in his native Romania at the famed George Enesco Music School. After settling in Canada, he graduated in 1984 from the University of Toronto as an honours student of the celebrated virtuoso, Vladimir Orloff. With the assistance of the Canada Council, Mihai earned a master's degree from the Juilliard School in New York, under the tutelage of Lorne Munroe, and continued in the Professional Studies program of the Mannes School of Music, studying with Timothy Eddy until graduation in 1988.

Mihai was a 1987 winner in the Artists International Competition, which awarded as its prize a New York Carnegie Hall debut. Prior competition triumphs include first prize in the Koussevitsky Competition (1986), the Montreal Symphony Competition (1984), the Canadian Music Competition (1982) and the Toronto Symphony Concerto Competition (1980). Most recently, Mihai has recorded, with cellist Ofra Harnoy, the complete sonatas for cello and continuo by Vivaldi for RCA.

See **Program Previews** for concert program details



## E-Gré Winner's Tour
## Audrey Andrist, pianist

Audrey Andrist, pianist, is the winner of the 1992 Eckhardt-Gramatté National Music Competition. This competition is held annually in Brandon, Manitoba to further the performance of Canadian music. Audrey will perform in Convocation Hall on Thursday, October 1, 1992 at 12:00 pm. Admission is free of charge.

See **Program Previews** for concert program details.

# Program Previews

**Sunday, at 2 pm**
**September 27, 1992**
Convocation Hall

**Visiting Artist Masterclass: Boris Berman, pianist**
Masterclass participants will be students from the Department of Music. All are welcome to attend. Free admission.

**Tuesday, at 8 pm**
**September 29, 1992**
Convocation Hall

**Visiting Artist Recital: Boris Berman, pianist** Program: **Mozart** *Sonata, K. 570;* **Schnittke** *Sonata;* **Debussy** *Estampes;* **Prokofiev** *4 Pieces from opus 12, Sonata no.7, op.83.* Admission: $7./Adults & $5./Students & Seniors.

**Wednesday, at 12 pm**
**September 30, 1992**
Convocation Hall

**Faculty Noon-Hour Recital with Marnie Giesbrecht, organist**
Program: **George Muffat** *Apparatus musico-organisticus Toccata VIII;* **JS Bach** *Concerto in a minor, after Vivaldi, BWV 593;* and **William Bolcom** *Gospel Preludes.* Free admission.

**Thursday, at 12:00**
**October 1, 1992**
Convocation Hall

**Eckhardt-Gramatté Winner's Tour Recital: Audrey Andrist, pianist**
Program: **CPE Bach** *Sonata in A, W.55/4;* **Steven Gellman** *Keyboard Triptych;* **Andrew P MacDonald** *After Dark...op.24;* **F Chopin** *Scherzo in E, op.54.* Free admission.

**Sunday, at 8 pm**
**October 4, 1992**
Convocation Hall

**KILBURN ENCOUNTERS I** Program: **Georg Telemann** *Sonata;* **Malcolm Forsyth** *The Kora Dances;* **Bernard André** *Narthex;* **Paul Hindemith** *Sonata;* **Franz Schubert** *Quintet for Piano, Violin, Viola, Cello and Double Bass "The Trout"* Performers: Fordyce Pier, Marnie Giesbrecht, Nora Bumanis, Julia Shaw, Shelley Younge, Helmut Brauss, Stéphane Lemelin, Norman Nelson, John Thompson, John Kadz, Sheila Garrett.
Admission: $7./Adults and $5./Students & Seniors.

**Wednesday, at 8 pm**
**October 14, 1992**
Convocation Hall

**Visiting Artists Recital: Mihai Tetel, cellist with Helmut Brauss, pianist**
Part I of the complete works for cello and piano by Ludwig van Beethoven.
Admission: $7./Adults and $5./Students & Seniors.

**Saturday, at 8 pm**
**October 17, 1992**
Convocation Hall

**Visiting Artists Recital: Mihai Tetel, cellist with Helmut Brauss, pianist**
Part II of the complete works for cello and piano by Ludwig van Beethoven.
Admission: $7./Adults and $5./Students & Seniors.

**Thursday, at 8 pm**
**October 22, 1992**
Convocation Hall

**Nicholas Arthur Kilburn Memorial Concert: Detlef Kraus, pianist**
Program: **Haydn:** *Fantasy in C;* **Mozart:** *Fantasy in C minor, K. 475;* **Beethoven:** *Fantasy op. 77;* **Schubert:** *Fantasy in C, op. 15,* **Brahms:** *Fantasy op. 116,* and **Chopin:** *Fantasy op. 49, in F minor.*
Admission: $7./Adults and $5./Students & Seniors.

**Friday, at 8 pm**
**October 23, 1992**
St. Joseph's Basilica
10044-113 Street

**Concert Choir and Madrigal Singers with the Edmonton Symphony Orchestra** under the direction of Uri Mayer with soloists **Wendy Humphreys,** soprano and **Diane New,** violin. Program: works by Bach, Strauss, Pergolesi and Poulenc. Call the ESO Box Office at 428-1414 for ticket information.

**Saturday, 10 am-1 pm**
**October 24, 1992**
Convocation Hall

**Visiting Artists Masterclass with Detlef Kraus, pianist**
Masterclass participants will be students from the Department of Music. All are welcome to attend. Free admission.

# Program Previews continued

**Sunday, at 8 pm**
**October 25, 1992**
Convocation Hall

**Academy Strings Concert: Norman Nelson, director** with guests **The Chamber Winds** directed by **Malcolm Forsyth.** Program: **Bartok:** *Divertimento for String Orchestra;* **Bach:** *Concerto for Violin, Flute, Harpsichord & String Orchestra, BWV 1044;* **Charles Koechlin:** *Septuor pour instruments à vents.* Admission: $5./ Adults & $3./ Students & Seniors.

**Wednesday, at 12 pm**
**October 28, 1992**
Convocation Hall

**Noon-Hour Organ Recital** featuring performances by Department of Music student organists. Program and performers to be announced. Free admission.

## A look ahead to events in November:

**Friday, 8 pm**
**November 6, 1992**
Convocation Hall

**Visiting Artist Recital: Claude Delangle, saxophonist** (Professor of Saxophone, Paris Conservatory) Program: To Be Announced. Admission: $7./Adults and $5./Students & Seniors. Presented in association with the Alberta College Conservatory of Music. Mr Delangle will also present a masterclass at Alberta College during his visit.

## Student & Alumni Activities continued

**John Murray** (BMus 1989, MMus 1992) will be teaching voice this fall at Grande Prairie Regional College. . . **Ross Hill** (BMus 1987) is studying trumpet and violin at the New England Conservatory, Boston, Master of Music program in Jazz Studies. . . The Department of Music extends condolences to the families and friends of **James Randy Lecky** (BMus Voice, 1991), late of Toronto, who died July 1992.



U of A Madrigal Singers
March, 1992

# General Concert Information

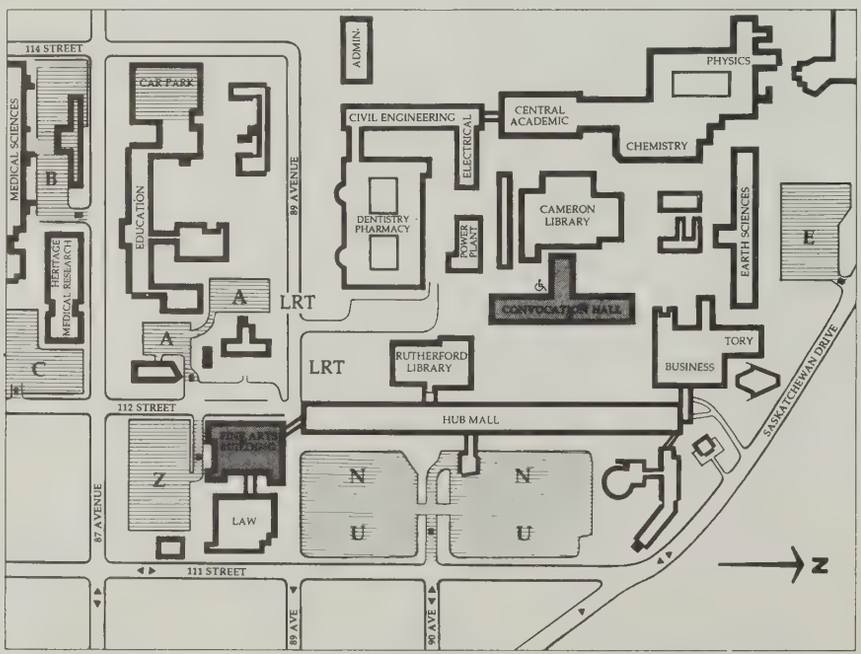
Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

**Please note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

# LRT Access:

After several years of construction inconvenience, on August 23, 1992 the University Station of the LRT opened to the public. The University campus is now connected with downtown and Northeast Edmonton. The east entrance of the station is next to Rutherford Library and HUB Mall which makes it just a short walk to the Fine Arts Building and Convocation Hall. It will make visiting the campus so much easier for people who have experienced difficulties with parking or long waits for buses after concerts.




Designed by L.C.Mweneni
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

# Community Events

The Alberta Baroque Ensemble presents

**VOICE OF THE POSITIVE**

Introduction of the new *Chamber Organ* by Karl Wilhelm

Music by Bach, Handel, Frescobaldi, Pachelbel

**Sun., Oct. 25, 1992, 3 pm, Robertson-Wesley United Church** 10209-123 Street.,

Tickets available at Gramophone Classical Records or at the door.

For more information call the ABE at 467-6531.

*Space in this column is provided as a service to community music groups. Submissions are welcome.*

# Northern Alberta Summer Piano Master Class

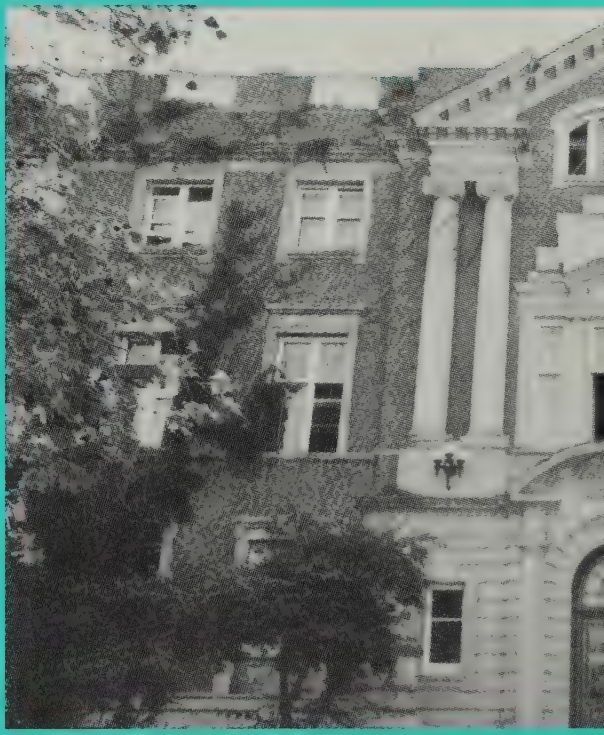
August 1-14, 1993

## Northern Alberta
## Summer Piano Master Class

For the third consecutive year, the Faculty of Extension and the Department of Music at the University of Alberta are pleased to announce the Northern Alberta Summer Piano Master Class.

The event will be held in Edmonton from August 1 to 14, 1993 and promises to offer selected participants a broad and enriching musical experience. Judging by the comments of past years' participants, the combination of master classes, individual lessons and concerts offers something for everyone: *"...a fruitful and precious experience...the instructors were impressive...the concerts were magnificient...the organization was excellent...would like to participate again."*

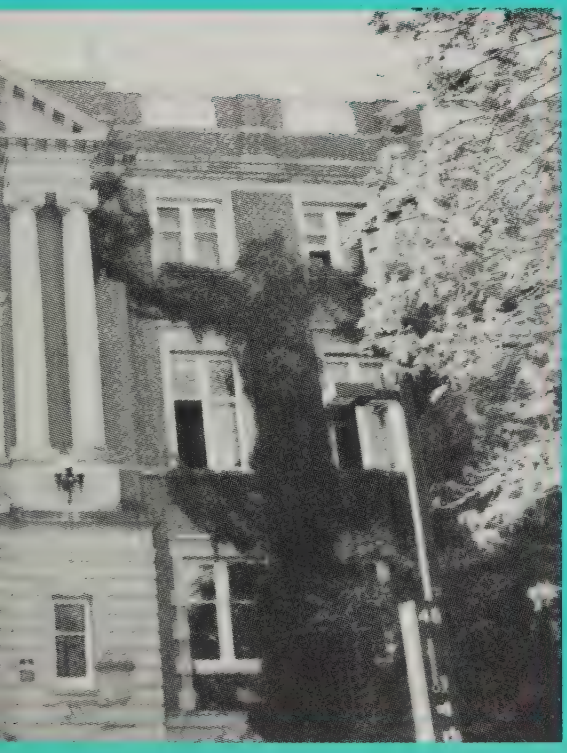
These master classes are designed for advanced piano students, primarily at university level. However, younger applicants who are appropriately qualified will be considered.



At the centre of the activities will be alternating master classes with pianists Helmut Brauss and Stéphane Lemelin. In these sessions, which are also open to auditors, all aspects of music-making at the piano will be discussed: style, tone production, technique, the development of interpretive concepts, practicing and performing. Each participant will have the opportunity to play at least three times.

The master classes will be complemented by at least one private session with each instructor, thus enabling the student and the teacher to address issues more specifically personal to the student's playing. An integral part of the students' activities will be public and semi-public performances in the University's beautiful Convocation Hall and possibly other locations in and around Edmonton.

In addition, students will have the opportunity to attend a variety of concerts, lectures, and social gatherings.



## Faculty

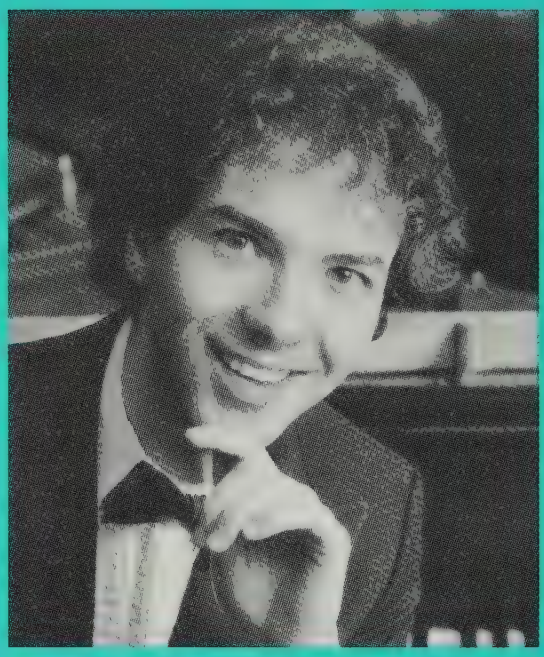
### Helmut Brauss

Helmut Brauss' musical background is based on the European tradition of his former teachers, Elly Ney, Hans Ehlers, and Edwin Fischer. Once called "a poet of the piano" by a leading Munich critic, he has proven his extraordinary abilities and stylistic versatility in recitals, chamber music concerts, and appearances as soloist with orchestra and radio broadcasts throughout Germany, Switzerland, Austria, Italy, France, Belgium, the Netherlands, Norway, Denmark, Iceland, England, Ireland, Japan, Korea, China, USA and Canada.

He has released seven recordings including works by Mozart, Beethoven, Schumann, Brahms, Chopin, Pfitzner, Poulenc, and Khatchaturian. He holds the position of Professor of Music at the University of Alberta where he teaches piano, chamber music, piano literature and pedagogy.



### Stéphane Lemelin



"Among the top rank of young performers before the public today " (The Ottawa Citizen), Stéphane Lemelin has appeared in recitals on four continents. Under the batons of Charles Dutoit, James de Preist, and other world-class conductors, he has been acclaimed as a soloist with several orchestras, including those in Montreal, Quebec City, Halifax, Calgary, Edmonton, Kitchener-Waterloo, and Vancouver. As a chamber musician he has collaborated with artists such as Sydney Harth, Jaap Schroeder, Walter Trampler, David Shifrin, Dang-Suk Kang, Douglas Boyd, and the St. Lawrence String Quartet.

Stéphane Lemelin received his training at the Peabody Conservatory where he was a student of Leon Fleisher. He later earned a Doctor of Musical Arts degree from Yale University, working with Boris Berman and Claude Frank. He now teaches at the University of Alberta.

## Facilities

The master classes and concerts will be held in Convocation Hall at the University of Alberta, a 450-seat auditorium praised for its fine acoustics and instruments, including a Hamburg Steinway concert grand piano. Ample practicing facilities will be available at the nearby Fine Arts Building.

## Housing

Housing is available at low rates in university residences on a first come, first serve basis. Please call Joan Clarke at (403) 492-4281 for details.

All participants in the master class can, for a small fee, enjoy the use of the University's excellent recreational facilities.

## Tuition

| | |
|---|---|
| Active participants<br>*(includes master classes, private lessons, lectures and concerts)* | $475.00 |
| Auditors<br>*(includes master classes and lectures only)* | $75.00 |
| Daily auditor fee: | $12.00 |
| (Students) | $9.00 |

## Address

Northern Alberta Summer Piano Master Class
Faculty of Extension
University of Alberta
4-24 Extension Centre
Edmonton, Alberta
T6G 2T4
Telephone: (403) 492-3034
Fax: (403) 492-1857

## Application

The following must be received at the address below by May 1, 1993:

1. A brief curriculum vitae stating age, places of study, teachers and experience;
2. A list of repertoire studied in the past two years;
3. A cassette recording containing at least two works of contrasting styles. (Students who participated in 1992 are exempted from submitting a tape).

Applicants will be notified of their status by June 1, 1993. Payment of tuition is due in full upon notification of acceptance. Full refunds will be issued until July 15, 1993, after which date a compensation fee of $100.00 will be retained.

Auditors are welcome to register up to the beginning of the master class but are encouraged to do so at their earliest convenience. Payment of auditor's fee will be due on the first day of the course.



Faculty of Extension
University of Alberta

# Application Form

REF. NO _____ PGM. _____

NAME _____
LAST NAME FIRST NAME MIDDLE NAME

APT# _____ ADDRESS _____

CITY AND PROVINCE _____ POSTAL CODE _____

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**COURSE #** 2390 **COURSE FEE:** _____

**COURSE TITLE:** Northern Alberta Summer Piano Master Class

**SIGNATURE** _____

**DATE:** _____ ☐ MALE ☐ FEMALE

**CHECK METHOD OF PAYMENT**

☐ CASH ☐ CHEQUE ☐ CREDIT CARD EXPIRY DATE _____

CREDIT CARD #: _____

TYPE OF STUDENT *Check one of the following*

☐ ACTIVE PARTICIPANT ($475.00)

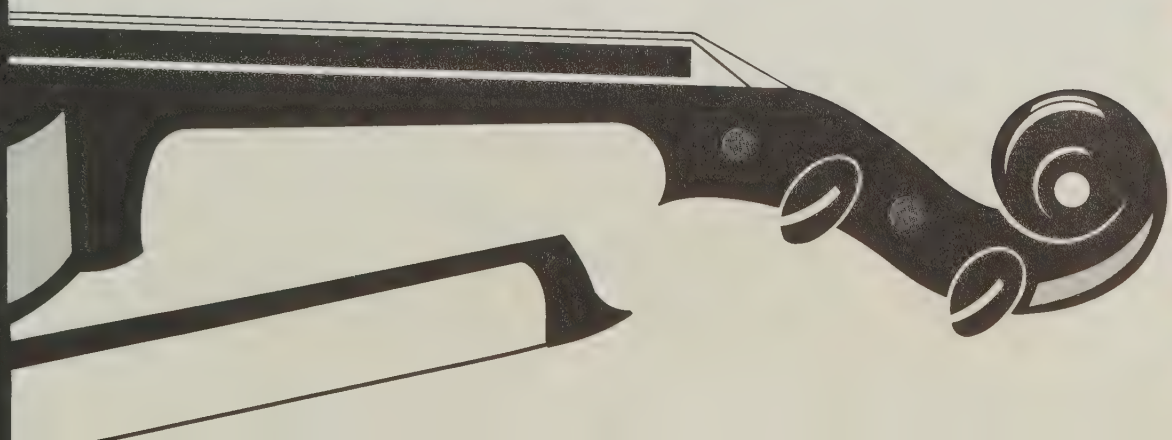
☐ AUDITOR ($75.00)

☐ DAILY AUDITOR ($12.00 or $9.00/day)
WHICH DAY(S)?

**Please note: If you are applying as an active participant, please enclose items listed in the "Application" section.**

Department of Music
University of Alberta

# Academy Strings



## The Academy Strings

THE ACADEMY STRINGS is a permanent string ensemble at the University of Alberta, Edmonton, Canada. This ensemble consists of students of the Department of Music, as well as string players majoring in a variety of other disciplines. The group has toured the Northwestern United States and Western Canada, including performances throughout Alberta and British Columbia. The Academy Strings enjoyed successful tours to Europe in 1988 and 1990, and has been invited to return to Great Britain and France. The Academy Strings is led by its Director, Norman Nelson.

## Norman Nelson

Norman Nelson was born in Dublin, Ireland and educated in England with studies at the Royal College of Music, London. At the age of 24, he held the position of assistant concertmaster with the London Symphony, subsequently holding the same position with the Royal Philharmonic, and the B.B.C. Symphony. He has appeared as violin soloist with many orchestras, including the London Symphony, the Academy of St. Martin-in-the-Fields, the B.B.C. Symphony, and the Vancouver Symphony. As a chamber musician, Mr. Nelson has performed in every major city in Canada and the United States, in Europe, Russia, Japan, and the People's Republic of China. He has recorded numerous discs for the International Service of the CBC, and at present performs frequent coast-to-coast broadcasts in Canada. Mr. Nelson holds the position of Professor of Violin and Chamber Music at the University of Alberta, Edmonton, Canada.

# European Tour 1993

The Academy Strings plans to conduct a European tour in the summer of 1993, to France, Italy and England. The Academy is involved in various fund-raising activities to finance this tour, including concerts at shopping malls and private functions during the Christmas season. The major fund-raising activity is the Academy Strings' annual Valentine's Day Charity Ball at the U of A Faculty Club, which includes dinner and dancing with music performed by the Academy Strings and special guests. The Academy is also seeking funding from government and private sponsors in order to finance this tour.

The Academy Strings will be presenting two concerts in Convocation Hall October 20, 1991 and March 8, 1992, both at 8 pm. They will also join the Chamber Winds for two performances as the University Symphony Orchestra on November 24, 1991 and April 5, 1992, both at 8 pm. Tickets for these concerts are available from the Department of Music, 3-82 Fine Arts Bldg. University of Alberta 492-3263.

For more information regarding the Academy Strings, please contact Norman Nelson at 492-0584 or Laura Grantham at 483-8541.

1992/93:
Sun. Oct. 25/92 & Mar. 14/93
As University Symphony Orch.
Sun. Nov. 29/92 & Apr. 4/93
At 8 pm in Convocation Hall

## Here are some of the responses the Academy Strings has received from its performances...

*"All of us were very impressed by the high quality and professionalism of all the musicians ... In short, the members of the Academy Strings are fine ambassadors not only for the University of Alberta but for Canada as well."*

Dr DH Parker, Dean
Universite Canadienne en France
Villefranche-sur-mer

*"Le magnifique concert de clôture du FIMU 1988 que vous nous avez offert en la Cathédrale Saint-Christophe, est resté gravé dans la mémoire des nombreux belfortains qui ont eu le privilège de vous apprécier."*

Dominique Pizzini
Attaché à la Direction
des Affaires Culturelles
Ville de Belfort, France

*"It was an immense pleasure and privilege to hear the Academy Strings...."*

Norman Harper
Director of Music
St Dunstan's College
London, England

*"Obviously serious about their music, these young musicians transmit a profound joy in their performance."*

Music Critic
Menton, France

*"The young orchestra from the University of Alberta has the excellent sonority of many of the orchestras of Europe, of which there are very few in France."*

Music Critic
Nice, France

*"It was a rare pleasure for Cervera to hear such a magnificent performance, and particularly inspirational because of the youth of the musicians."*

Jose Rodriguez
Cervera, Spain





Design: Cindy Bou

# Lecture Series

**"Music, Morality, Status, and the Colonial Legacy: The Case of Begum Akhtar"**

**with:**

## Robert Ollikkala

*University of Illinois, Urbana-Champaign*

*and*

**"Christian Songs of the Cree: Sound Structure, Meaning, and Construction"**

**with:**

## Kenneth Chen

*University of Alberta*

**Thursday, at 3:30 pm**
**October 15, 1992**

**Room 2-32 Fine, Arts Bldg.**

**Free admission**

**Information: Department of Music**
**3-82 Fine Arts Building. 492-3263**

Department of Music
University of Alberta



Department of Music
University of Alberta

# In Recital

## Thomas Holm
baritone

Ich habe genug BWV 82 — J. S. Bach (1685-1750)
1. Aria
2. Recitative
3. Aria
4. Recitative
5. Aria

intermission

Old American Songs (selections) — Aaron Copland (1900-1990)
The Walls of Zion
Simple Gifts
At the River

Vier ernste Gesänge, Op. 121 — Johannes Brahms (1833-1897)
(four serious songs)

Assisted by:
Joy Berg-conductor
Melinda Cooke-violin
Don Zurowski-violin
Michael Moser-viola
Ronda Metszies-cello
Charleen Megyesi-oboe
Judy Lowrey-organ, piano

October 18, 1992

Convocation Hall, Old Arts Building

ICH HABE GENUG-J. S. Bach BWV 82

1. Aria

I have now enough,
I have now my Savior, the hope of the faithful
Within my desiring embrace now enfolded;
I have now enough!
On him have I gazed,
My faith now hath Jesus impressed on my heart;
I would now, today yet, with gladness
Make hence my departure.

2. Recitative

I have now enough.
My hope is this alone,
That Jesus might belong to me and I to him.
In faith I hold to him,
For I, too, see with Simeon
The gladness of that life beyond.
Let us in this man's burden join!
Ah! Would that from the bondage of my body
The Lord might free me.
Ah! My departure, were it here,
With joy I'd say to thee, O world:
I have now enough.

3. Aria

Slumber now, ye eyes so weary,
Fall in soft and calm repose!
World, I dwell no longer here,
Since I have no share in thee
Which my soul could offer comfort.
Here I must with sorrow reckon,
But yet, there, there I shall witness
Sweet repose and quiet rest.

4. Recitative

My God! When comes that blessed "Now!"
When I in peace shall walk forever
Both in the sand of earth's own coolness
And there within thy bosom rest?
My parting is achieved,
O world, good night!

5. Aria
Rejoicing do I greet my death,
Ah, would that it had come already.
I'll escape then all the woe
Which doth here in the world confine me.

VIER ENRSTE GESÄNGE-Johannes Brahms Op. 121

1. Ecclesiastes 3
One thing befalleth the beasts and the sons of men;
the beast must die, the man dieth also, yea, both must die;
to beast and man one breath is given,
and the man is not above the beast, for all things are but vanity.
They go all to one place for they all are of the dust,
and to the dust they return.
Who knoweth if a man's spirit goeth upwards?
And who knoweth if the spirit of the beast goeth downward to earth?
Therefore I perceive there is no better thing
than for a man to rejoice in his own works, for that is his portion.
For who shall ever show him what will happen after him?

2. Ecclesiastes 4
So I returned and did consider all the oppressions
done beneath the sun.
And there was weeping and wailing from those that were oppressed
and had no comfort; for with their oppressors there was power,
so that no one came to comfort them.
Then I did praise the dead which are already dead,
yea, more than the living which linger still in life;
yea, he that is not is better than dead or living;
for he doth not know of the evil that is wrought for ever on earth.

3. Ecclesiasticus 41
O death how bitter art thou unto him that dwelleth in peace,
to him that hath joy in his possessions, and liveth free from trouble,
to him whose ways are prosperous in all things,
to him that still may eat! O death, how bitter art thou!
O death, how welcome thy call to him that is in want
and whose strength doth fail him, and whose life is but a pain,
who hath nothing to hope for, and cannot look for relief!
O death, how welcome art thou! How welcome is thy call!

4. I Corinthians 13
Though I speak with the tongues of men, and of angels,
and have not charity, then am I become as a sounding brass,
or a tinkling cymbal.
And though I can prophesy, and understand all mysteries,
and am powerful in knowledge, and though I have the gift of faith
and can move the mountains,
and have not charity, I am worth nothing.
And though I give my worldly goods to feed the poor,
and though I give my fleshly body to be burned,
and have not charity, it profiteth my nothing.
For now we see the word darkly as through a glass,
but then we shall see it face to face.
Here I know but partly, but there I surely know it even as I am known.
Now abideth faith, and hope, and charity, these three;
but the greatest of them all is charity.

A special thanks to my excellent and inspiring teacher, Harold Wiens.
This recital is dedicated to the well-being of my wife, Mona, and four children, William, Michael, Mary, and Jonathan.

# Lecture Series

## "The Piano Concertos of Johannes Brahms"

with guest lecturer:

## Detlef Kraus

**Friday, at 3:00 pm**
**October 23, 1992**

Room 1-29, Fine Arts Building
University of Alberta

*Free admission*

*Mr Kraus's visit to Edmonton is sponsored by the Nicholas Arthur Kilburn Memorial Fund.*

Information: Department of Music
3-82 Fine Arts Building 492-3263.

department of Music

VOLUME 9 ISSUE 2 OCTOBER 1992

Edmonton Symphony Orchestra

# Signature



Cathy

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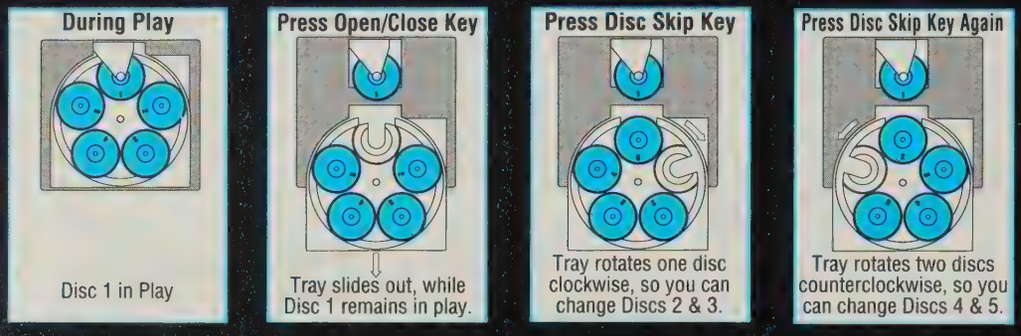
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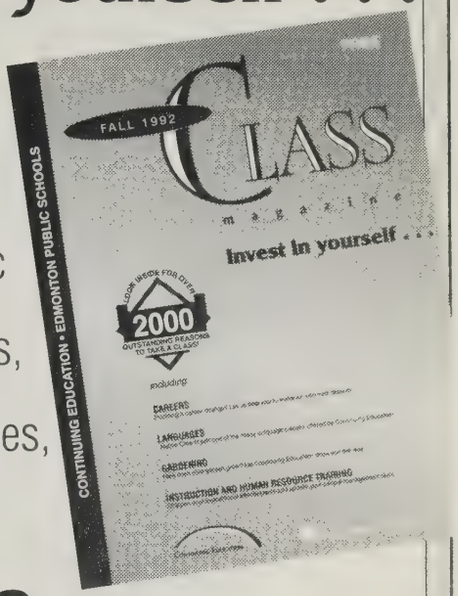
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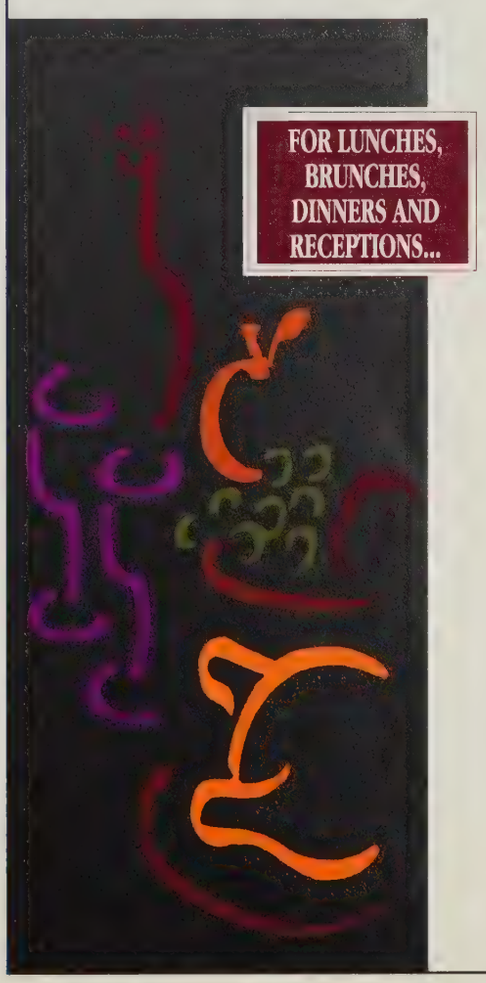
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News items/photos, letters to the editor, comments and/or suggestions are welcomed. The deadline for each issue is approximately one month prior to the first day of the publication month. Our address:

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(403) 428-1108
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In order not to disturb patrons already seated, latecomers will be admitted to the auditorium **AT A SUITABLE BREAK IN THE PROGRAMME.**

Because most children under the age of three are not yet able to sit through a performance, the ESO will not permit children under that age to performances in the Magnificent Master Series, The Lighter Classics or Parade of Pops. Cameras, radios and tape recorders are not permitted in the auditorium and must be checked at the Box Office. Please turn down/off any pagers or alarm watches.

VOLUME 9, NUMBER 2 OCTOBER 1992

Edmonton Symphony Orchestra

# Signature

Uri Mayer, Music Director

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*The Edmonton Symphony is a member of the Association of Canadian Orchestras.*

**The cover:** *Photo and signature of ESO Bass Player Rhonda Taft. Photo courtesy of New Visions Photography.*

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Sunday, Nov. 15, 7:30 p.m. Reception to follow
Room 1-29 - Fine Arts Building, University of Alberta

**Recital by Teenage Performers -**

Saturday, Nov. 21, 7:30 p.m. Reception to follow
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**Student Recital -**

Sunday, Nov. 22, 2:30 p.m. Reception to follow
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Edmonton Symphony Orchestra

Uri Mayer, Music Director

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October 1st, 1992
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*Special Guests*
**JULIETTE KANG,** Violin
**CLAUDE LAPALME,** Conductor

# PROGRAMME

## LALO
*Le Roi d'Ys: Overture*

## SOMERS
*Picasso Suite (1964)*
- *1. Paris*
- *3. Circus*
- *5. Neo-classic*
- *8. Arcadia*
- *9. Codetta*

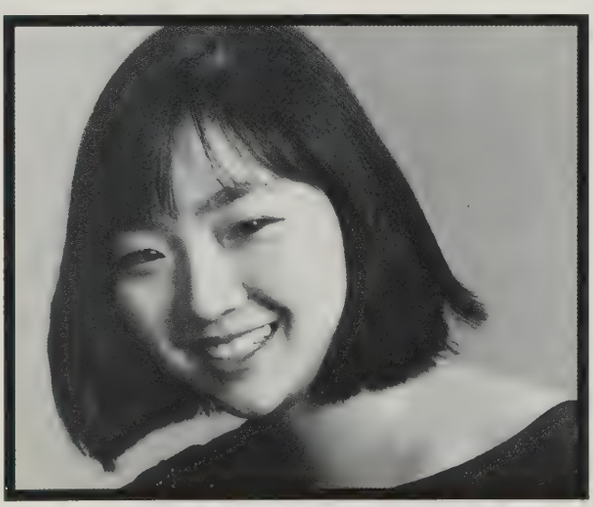
## SAINT-SAËNS
*Violin Concerto No.3, Op.61 in B Minor*
- *Allegro non troppo*
- *Andantino quasi allegretto*
- *Molto moderato e maestoso*

**JULIETTE KANG,** Violin

Intermission

## COPLAND
*Appalachian Spring: Suite*
- *Very Slowly*
- *Allegro*
- *Moderato*
- *Fast*
- *Sub. Allegro*
- *As At First (slowly)*
- *Doppio movimento (Shaker melody*
- *"The Gift to be Simple")*

## BIZET
*L'Arlésienne: Suite No.2*
- *Pastorale*
- *Intermezzo*
- *Minuet*
- *Farandole*



### Juliette Kang, Violin

Born in Edmonton, Juliette Kang began studying the violin at the age of four. At nine years old she was accepted at the Curtis Institute of Music. In June 1991, Juliette graduated from high school and earned her Bachelor's degree from the Curtis Institute. She is currently enrolled in the Master's program at Juilliard.

Since her concerto debut in Montréal at the age of seven, Miss Kang has appeared as soloist with orchestras in Canada and the United States. She has given recitals in Edmonton, Vancouver, Boston, New York and Philadelphia. Miss Kang's performances have also been heard in radio broadcasts throughout Canada and the U.S. on PBS and WQXR in New York.

Juliette won the 1989 Young Concert Artists International Auditions at the age of 13, the youngest artist ever to do so. To her long list of prizes and awards, Juliette can add the award for most promising artist that she received at the Mayor's Luncheon presented earlier this year.

## PROGRAMME NOTES by Dave Baker

### Le Roi d'Ys: Overture
### Édouard Lalo

(b. Lille, 1823 / d. Paris, 1892)

Édouard Lalo is a composer who seems to have stood outside his time. Though he lived during the age of the great Romantics, his music shows none of its great pitch and moment. While not profound or overly dramatic, his pieces nonetheless have a simple charm all their own. One scholar, Julien Tiersot, said, "The music of Lalo is essentially an aristocratic art. It is a sculpture created with extreme delicacy, outlined without any visible effort, and apparently brought to being with the utmost naturalness."

The life of Lalo was remarkable for its lack of turmoil and scandal - things which so marked the lives of many composers. The great violinist Pablo de Sarasate was a close friend, and in fact helped solidify Lalo's reputation by performing the composer's *Symphonie Espagnole*. That work, and his opera *Le Roi d'Ys* (1888), earned him permanent respect in France, which accorded him its Legion of Honour in 1890.

> *"A spark ignited and I became obsessed with music."*

The King of Ys (*Le Roi d'Ys*) is a Breton legend of the king's two daughters, who both love the hero Mylio. One sister spitefully plots with the evil Prince Karnac. She repents of her sin however, after having opened the floodgates and imperiling the town. She throws herself in the water and the patron saint of Ys, moved by this gesture of sacrifice, saves the town from the flood.

*Le Roi d'Ys* was a difficult work for Lalo. In 1896, he wrote of his desire to give the story the real drama he felt it deserved, yet he believed that "only the colossus Wagner... has been strong enough to carry such a weight." Instead, Lalo confessed, "I realized my impotence in time, and so have written a simple opera."

Édouard Blau penned the libretto for Lalo's three-act drama, which premiered at Paris' Opéra-Comique on May 7, 1888. Lalo need not have doubted his abilities; the opera was a success from its opening night. While not without its flaws, most critics judged it a more than worthy addition to the French repertory, prompting R.A. Streatfeild to describe it "an excellent specimen of the kind of opera which French composers used to write before the sun of Wagner dawned upon their horizon."

The overture to *Le Roi d'Ys* presents, in miniature, the entire plot of the opera, and quotes from many of the arias to be heard later. The overture has remained a consistent favourite at symphony concerts.

### Picasso Suite: excerpts
### Harry Somers

(b. Toronto, 1925)

Harry Somers was 14 before he started studying piano seriously. Somers recalls meeting a doctor and his wife - both accomplished pianists - in the fall of 1939. It was they who first exposed him to classical music. "A spark ignited and I became obsessed with music." A gifted and intuitive pupil, Somers was giv-



### Claude Lapalme, Conductor

A recent second prize winner at Besancon's International Competition for Conductors, Claude Lapalme was born in Montréal and began his conducting studies at the University of Toronto in 1980. Mr. Lapalme became the youngest winner in the history of the Heinz Unger Prize, which was at the time, the only national conducting competition in Canada.

Claude Lapalme has been a conducting instructor at the University of Toronto, Assistant Conductor and Director of Contemporary Music Performances for the Royal Conservatory Orchestra in Toronto. In 1989, he held the position of conductor in residence for the Banff Festival. Mr. Lapalme has conducted a wide variety of ensembles in Canada, the United States and Cuba.

Maestro Lapalme currently holds the position of Music Director of the Red Deer Symphony.

ing recitals by the late 1940's, only a few years after he began studying.

Somers had begun composing with no instruction in the art as early as 1939, but later studied under eminent Canadian composer John Weinzweig. In 1948, Somers gave up a performance career in favour of composition, and with his many works, including scores for stage and film, orchestras, voice, and electronic treatment, he has secured a place as one of Canada's most important composers.

The *Picasso Suite* was written on a commission from the Saskatoon Symphony Orchestra in 1964. The music was to accompany a television production about the life and work of the artist. Somers himself decided which excerpts would make up the suite. The titles of the movements are self-explanatory, and were written in various musical styles, to illustrate various aspects of both Picasso's era and art. In some cases, specific works of art are given their own movement.

## Violin Concerto No. 3, Op.61 in B minor
## Camille Saint-Saëns

(b. Paris, 1835 / d. Algiers, 1921)

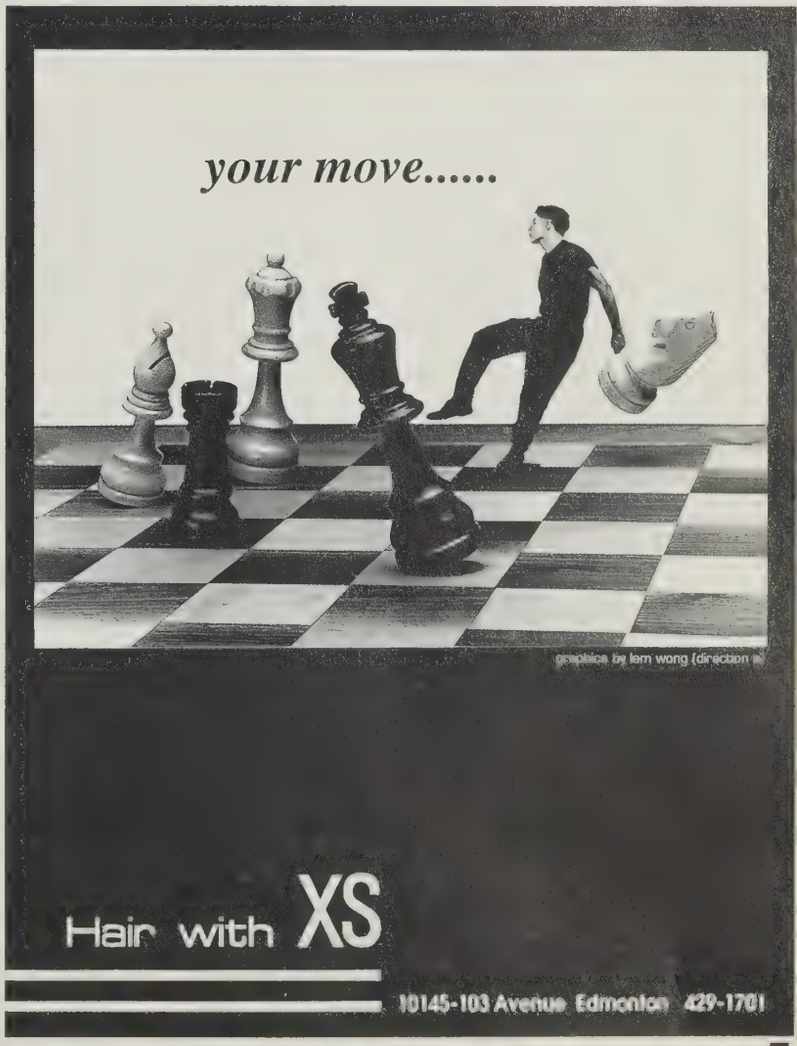
Camille Saint-Saëns led, without nearly the fanfare of some of his more famous counterparts, one of the most remarkable lives in all of music. A child prodigy to rival Mozart, the longevity of Haydn, the respect of all his peers, and accomplishments as wide-ranging as da Vinci's, all this had a hand in the make-up of this extraordinary man.

Saint-Saëns began playing the piano as a toddler; at five he could play an opera score; at six he began composing; at eight he began studying harmony; at ten and a half he made his public debut, performing a long program from memory. He was a composer, performer, conductor, music scholar and editor, but more: he was a poet, a playwright, and a learned amateur scientist who published works on astronomy and archeology. He literally toured the world, and visited some places more than once. He died at the age of 86 in Algiers.

Musically, Saint-Saëns' works seem to occupy a "secondary" place in comparison to others' works. Yet he made an important contribution to French music in his lifetime: so many of France's composers held opera as the ultimate expression of their art, yet Saint-Saëns quite deliberately concentrated almost all his efforts on instrumental music. He wrote ten concertos for various solo instruments, of which three were for the violin.

Like Édouard Lalo, Saint-Saëns counted Pablo de Sarasate (1844-1908) among his friends, and dedicated two of his *Violin Concertos* to him, including the third, in B minor. Sarasate debuted the work on January 2, 1881. Its three movements each have a very particular emotion, but all allow for gifted display by the soloist. The first movement is a passionate *Allegro*. The second movement is in the tempo of a "barcarolle," the boat song of Venetian gondoliers. Its gentle introspection is in beautiful contrast to the underlay of power in the first movement, as well as the bustlingly energetic third movement. This final movement, however, begins with a recitative in a slower, more thoughtful mood. This same passage appears again in the middle of the movement.

*A child prodigy to rival Mozart, the longevity of Haydn, the respect of all his peers, and accomplishments as wide-ranging as daVinci's...*



## Appalachian Spring: Suite
## Aaron Copland

(b. Brooklyn, 1900 / d. Westchester, N.Y., 1990)

Throughout his long and distinguished life, Aaron Copland acquired the epithet "Dean of American composers." This was indeed very apt, for there are likely precious few composers from the U.S. since the 1940's who have not been influenced to some degree by Aaron Copland or his music. He was a prolific composer, as well as a teacher, and author of several books, including the bestseller *What to Listen for in Music*, a wonderful and accessible layperson's introduction to music theory.

Much of Copland's output is in, if not traditional harmony, still in traditional forms. He wrote numerous symphonies and concertos, but by far his most famous works are his ballet scores for *Rodeo*, *Billy the Kid*, and *Appalachian Spring*.

*Appalachian Spring* was written expressly for the dancer Martha Graham and her company. Long an admirer of Graham's, Copland received the commission for the work from the Elizabeth Sprague Coolidge Foundation. The story line is a fairly simple one, revolving around a pioneer wedding in the Pennsylvania hills, and the young couple's hopes and fears for the future. The ballet debuted in Washington, D.C. on October 30, 1944.

> ***He was a prolific composer, as well as a teacher, and author...***

Copland's original instrumentation for the ballet was a small ensemble of thirteen players, but he reconstructed the score for large orchestra a year after the ballet's debut. Musically, Virgil Thomson has described *Appalachian Spring* as "pastoral, blithe and beatific." While there is very much the stamp of traditional American folksong style to the score, only one authentic old tune is quoted. This theme, quoted first in the suite by solo clarinet toward the end, is an old Shaker hymn taken from a collection called *The Gift to be Simple*.

The entire suite is in eight uninterrupted sections, and finishes with the same calm feeling with which it begins. The title of the work was suggested by Martha Graham, who took it from a poem by Hart Crane.

## L'Arlésienne: Suite No. 2
## Georges Bizet

(b. Paris, 1838 / d. Paris, 1875)

As was the story with far too many gifted composers, Georges Bizet was a child prodigy who struggled throughout his life to gain acceptance and success with his music, and died far too young - at age 37.

Bizet, born Alexandre César Leopold Bizet, was the son of musical parents. His gifts were apparent early on enough that he was admitted to the Paris Conservatoire at the age of ten. He won that school's prestigious Prix de Rome by the time he was 19. Yet following his stay in Rome, he found himself back in Paris,


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struggling to make a living with his music. He taught (piano and voice), led choirs, did orchestrations, anything he could to support himself, all while trying to get his own works presented.

Finally, it seemed that luck smiled upon him when the Théatre des Vaudeville in Paris asked him to provide a score to accompany a production of Alphonse Daudier's play *L'Arlésienne*. Bizet composed 27 brief segments in time for the play's premiere in October, 1872. The play, however, flopped.

Rather than go down with the ship, Bizet took several sections of the music he had composed, enlarged the orchestration, and put together a suite. This *Suite No. 1* was a great triumph for Bizet just as 1873 began.

Following Bizet's death, his friend Ernest Guiraud put together a second suite. Of the four sections of the suite, three are indeed from *L'Arlésienne's* instrumental music. The *Minuet* however, is actually taken from Bizet's opera *The Fair Maid of Perth*. The *Farandole* which concludes this suite is the most famous movement from it, and quotes two Provençal folk tunes: *March of the Kings* and the *Danse de Chivaux-Frus*. In a splendid example of counterpoint, Bizet ingeniously sets one against the other as the grand climax of the piece.

***his Suite No. 1 was a great triumph for Bizet.***

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Pro Coro Canada, a 25 voice chamber choir, is Alberta's only professional choir. The choir presents a concert series in Edmonton and performs "run-out" concerts in communities throughout Alberta. In addition, the choir has toured Eastern Canada, Europe and participated in the Olympic Arts Festival in Calgary.

Pro Coro Canada has been recorded extensively by CBC Radio (over 30 national broadcasts). In 1990, Pro Coro Canada was awarded the Canada Council's prestigious Healy Willan Award for excellence in choral singing.

Michel Gervais founded Pro Coro in 1980. He is a native Albertan who has studed in Canada and Europe under such notable interpreters as Eric Ericson of Stockholm. Mr. Gervais has served as Associate Artistic Director of Edmonton's 1985 Tri-Bach Festival in which Pro Coro Canada participated prominently.

Pro Coro's Artistic Director, Soren Hansen, was born in 1955 in Denmark. He received his musical training as choir leader at the academies of music in Esbjerg and Aarhus, where he studied with Steen Lindholm and Erling Kulberg. He also studied with Eric Ericson and Musikhogskolan in Stockholm.

Since the autumn of 1987, Soren Hansen has held a lecturship at the Academy of Music in Esbjerg and is closely associated with the Danish Radio Choir. Mr. Hansen was appointed the Artistic Director of Pro Coro Canada in January 1991.

General Manager, John Mahon is a graduate of the University of Alberta Department of Music and the Royal College of Music (London, England). He also holds a M.B.A. degree from the University of Alberta. Mr. Mahon has over 10 years experience as an administrator and professional musician in Edmonton.

The mission of Pro Coro Canada is to advance local, provincial and national standards of choral art through programs of performance and education; to develop and maintain a professional choral ensemble of international calibre; and to create, develop and maintain a professional work situation for vocalists equalling that of instrumentalists.

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**A short introduction to the composers and works performed in The Lighter Classics series.**
7:10 to 7:40 pm.
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prior to all The Lighter Classics performances.

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|---|---|
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| **Nov. 5** | Jan Urke |
| **Jan. 14** | David Norwood |
| **Feb. 11** | John Charles |
| **Apr. 29** | Michael Massey |

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7:10 to 7:40 pm., First Balcony Foyer, Jubilee Auditorium prior to all Magnificent Master Series performances and
1:10 to 1:40 pm. prior to all Sunday Matinées.

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|---|---|
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| **Nov. 14 & 15** | John Estacio |
| **Dec. 4 & 5** | John Estacio |
| **Jan. 9 & 10** | David Hoyt |
| **Jan. 22 & 23** | Dr. Malcolm Forsyth |
| **Feb. 6 & 21** | T.B.A. |
| **Feb. 26 & 27** | Stewart Grant |
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# PROGRAMME

**SMETANA**
*Dance of Comedians (Bartered Bride)*

**HERMANN, R.**
*Silent Movie*

**"THE HIGH SIGN"**
*Starring:*
*Buster Keaton*
*Al St. John*

Intermission

**GOUNOD**
*March of a Marionette*

**"SHERLOCK JR."**
*Starring:*
*Buster Keaton*
*Kathryn McGuire*
*Joe Keaton*
*Ward Crane*
*Erwin Connolly*



## Carl Daehler, Conductor

Carl Daehler, founder of the Ann Arbor Chamber Orchestra, has been its Music Director and Principal Conductor since the orchestra's first season in 1978. He holds a Doctorate of Musical Arts degree from the University of Michigan and also attended Vienna's Hochschule für Musik.

As the nation's leading conductor in the revival of presenting orchestral scores with silent films, Mr. Daehler has appeared as guest conductor with orchestras throughout Canada and the U.S. He has composed, compiled, and edited silent film scores to more than 15 film classics starring such Hollywood legends as Douglas Fairbanks, Sr., Lillian Gish, John Barrymore, Greta Garbo and Charlie Chaplin.

Mr. Daehler is currently the tour conductor for Silent Film Concerts presented by world renown theatre organist, Dennis James. When not on the podium, Carl is active in competitions with his championship Flat-Coated Retrievers.

# MOVIE NOTES

by John Charles

Buster Keaton's "great stone face" has a surprisingly simple explanation.

"I learned as a kid growing up with an audience that I just had to be a straight-faced type of comedian - if I laughed at what I did, the audience didn't... The more serious I turned the bigger laugh I got," he once said.

Keaton's greatest creation was himself. He appeared in many roles: millionaire, bum, half-wit, cowhand, ardent lover. Yet ultimately they all fuse into one figure, in David Robinson's phrase, a small solitary, solemn animal with a face of otherwordly beauty and melancholy unsmiling eyes that gaze unflinchingly outwards upon a world which may dwarf him, but cannot diminish him; because behind those eyes there is a soul.

Joseph Francis Keaton was born in Kansas on October 4th, 1895. His parents were travelling vaudeville artists. At the age of six months the boy fell down a flight of boardinghouse stairs. Picking him up the magician Harry Houdini was amazed to find him unhurt after such a "buster" (vaudeville slang for a pratfall). So Little Joe became Buster.

> *"I learned as a kid growing up with an audience that I just had to be a straight-faced type of comedian..."*

He went on stage at the age of three, developing an instinct for comic timing, improvisation, and the repertoire of falls and acrobatics that make his movies so exhilarating.

In 1917, after 20 years of vaudeville with the family he joined Fatty Arbuckle's movie studio to make 15 shorts. Then he formed his own company with producer/manager Joseph Schenck. *The High Sign* (1920) he regarded as a failure, although it shows a marked advance on the Arbuckle films and is rich in Keaton gags. Maybe it was because his characters were usually honest while this hero is positively larcenous.

After directing 20 shorts the ten great features of 1923-28 followed. *Sherlock Jr.*, *The Navigator*, *The General*, *Steamboat Bill Jr.* - each of these has appeared on critics' list of the ten greatest movies ever made.

*Sherlock Jr.* is a landmark in cinema, a delightful investigation into the nature of film reality. A film projectionist falls asleep and dreams he enters the movie unfolding before him. What is more real, the projectionist's prosaic life or his romantic dream? Only an artist aware of the complex appeal to fantasy in cinema could have conceived this movie, which is the most philosophically eloquent of silent comedies yet hilariously accessible and unpretentious.

In 1928 Schenck calmly turned Keaton over to his brother Nicholas Schenck at MGM, who removed the comic's artistic control and put him in plot-heavy films - "the greatest mistake of my life", Keaton later said. His career deteriorated, his marriage broke up, he became an alcoholic. By 1935 he was only a bit player, his ten years of creative genius behind him.

In the early 1950's TV appearances and commercials helped revive his name, and in 1962 a major Keaton retrospective in Paris made him a cult hero in Europe. In 1965 his appearance at the Venice Film Festival received the loudest and longest ovation ever accorded any artist there before or since. He died of cancer February 1, 1966.









## URI MAYER, MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

This season marks the 12th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles.* In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

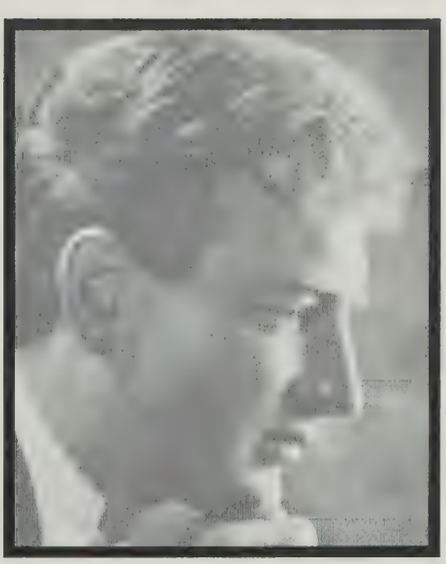
Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta. During the 1992/93 season, Maestro Mayer will be guest conducting the Hungarian National Philharmonic, Israel Philharmonic, National Philharmonic of Taiwan, Osaka Symphony in Japan and the Sylesian Philharmonic of Poland.

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## DAVID HOYT, RESIDENT GUEST CONDUCTOR

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company,the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studied music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.

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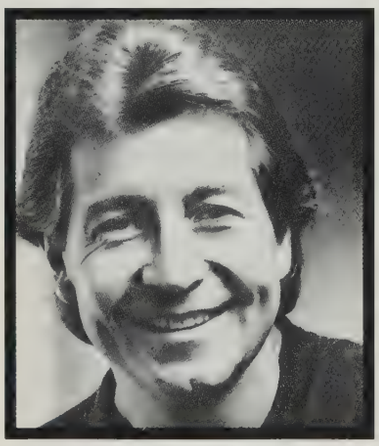
# PROGRAMME

## MILHAUD
*Overture Philharmonique, Op.397*

## RESPIGHI
*Concerto Gregoriano*
*Andante tranquillo*
*Andante espressivo e sostenuto*
*Finale (Alleluja): Allegro energico*
**PIERRE AMOYAL,** Violin

Intermission

## RACHMANINOFF
*Symphony No.2, Op.27 in E minor*
*Largo – Allegro moderato*
*Allegro molto*
*Adagio*
*Allegro vivace*



### Pierre Amoyal, Violin

French violinist Pierre Amoyal first came to center stage as one of the leading violinists of his generation after performing Berg's *Violin Concerto* with the Orchestre de Paris. Since that memorable performance he has appeared in all of the major music centres of Europe. His extensive tours have also taken him to Japan, Hong Kong, Canada and the United States, all with immense success.

Last season Mr. Amoyal began a exclusive contract with Decca Records. The first release - the complete Brahms Sonatas with pianist Pascal Rogé - will be released this fall.

In his native Paris, Pierre Amoyal became the youngest member to study at the Conservatoire Nationale in over 70 years; he graduated with highest honors at the age of 12. Shortly afterwards, he travelled to Los Angeles to begin his studies with Jascha Heifetz. Mr. Amoyal currently resides in Switzerland, where he teaches at the Conservatoire in Lausanne.

Mr. Amoyal plays both the "Milanolo" Stradivarius, made in 1728 and the "Kochanski" 1717 Stradivarius which was recovered last year after being stolen four years ago.

## Ouverture Philharmonique, Op.397
## Darius Milhaud

(b. Aix-en-Provence, 1892 / d. Geneva, 1974)

Darius Milhaud was a member of "Les Six," that somewhat arbitrarily named group of French 'young Turks' at the turn of the century for whom music had become stale. Debussy was "dead" to them, Ravel was too "arty," "excessively refined," and in general, music needed an injection of new blood. Of the six composers gathered under the umbrella of "Les Six," the music of Durey and Tailleferre soon disappeared, and that of Auric has not been heard much past his lifetime. Poulenc at first was considered too much of a jester, and Honegger was a late bloomer. It was left for Milhaud, therefore, to make the first real impact.

> *"He had a profound knowledge of music."*

Compositionally, Milhaud went full circle in his long life. His early works, based upon the very thorough study of polytonality which he took upon himself, were the very essence of chic in 1920's Paris. To unaccustomed ears, they were clever, biting, inventive, everything he and his cohorts stood for. Yet, once the novel, dissonant sound had become the norm, he was left to make it as one of many composers fighting for attention. Toward the end of his life, Milhaud was an acknowledged venerable old man, probably just as ill at ease with the latest trends happening around him as Ravel and Debussy had been during his own youth.

Milhaud was a prolific composer, as the opus number to tonight's work proves. The *Ouverture Philharmonique* (Philharmonic Overture) was written on a commission from the New York Philharmonic Orchestra. He wrote it in a period of about six weeks in 1962. Sir John Barbirolli conducted the New York Philharmonic for the work's premiere at the Lincoln Centre on November 12, 1962.

## Concerto Gregoriano
## Ottorino Respighi

(b. Bologna, 1879 / d. Rome, 1936)

The product of a very musical family, Ottorino Respighi was a gifted pupil at the Liceo Musicale, where he learned violin and composition. He also studied viola after graduation, and went as far abroad as St. Petersburg to study orchestration and composition with Rimsky-Korsakov.

He became a teacher in composition at the Santa Cecilia Academy, where one of his students remarked, "he had a profound knowledge of music, and especially because he based his teachings on roots deeper than those currently known, ranging beyond those earlier examples of Italian instrumental music which only he and a few of his contemporaries had been among the first to approach."

His compositions more or less fall into one of two categories: the vivid and masterfully orchestrated original works, and his treatments of various types of ancient music in his particular neo-classical vein.

In this last category, Respighi is most famous for his three suites of

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*Ancient Airs and Dances*, two for full orchestra and one for strings alone. But his *Piano Concerto* (1924) was written in the Mixolydian mode (which is a fancy way of saying the scale beginning on G, playing only white notes), his orchestral suite *The Birds* (1927) was based on pieces by Pasquini, Jacques de Gallot and Rameau, and then there is his *Concerto Gregoriano* (1921) for Violin and Orchestra.

As its title suggests, the *Concerto Gregoriano* is based on Gregorian chants, a type of plainsong traditionally associated with the name of Pope Gregory (c. 540-604 A.D.), who is said to have been the first to supervise its organization. Plainsong, or plainchant, is meant to be sung in unison, with no harmony, and with no measured rhythms. Its very nature lends itself to solemnity, which explains the slower tempos of the first two movements of the concerto. Using Gregorian chant themes as the basis for his work, Respighi treats them in a neo-classical way, using traditional modes of exposition and development. Yet, surrounded by a larger, post-Romantic orchestra which Respighi uses to great advantage, the ancient nature of the themes are shown in a new light.

Having been a violinist and violist, Respighi makes his concerto a taxing one for the soloist, not so much for virtuoso, showy displays, but rather in the burden on the part of the soloist to communicate the mood of the piece. This is not to say that there is no bravura violin playing to be done; it is just not done to empty effect. The final movement, based on an *Alleluja*, is a radiant and forceful climax.

## Symphony No. 2, Op.27 in E minor
## Sergei Rachmaninoff

(b. Oneg, Novgorod, 1873 / d. Beverly Hills, Ca., 1943)

As with many composers before him, Sergei Rachmaninoff was noted during his lifetime more as a pianist and conductor than for his own works. Rachmaninoff's music was considered by authorities old-fashioned, syrupy, unchallenging, and unoriginal. Yet while many of the modern compositional techniques and ideas have been popular with the critics, the things for which Rachmaninoff was sneered at have become the things which have made him one of this century's most popular composers with audiences.

Rachmaninoff's *First Symphony* was written when he was 22. While it is an ambitious and earnest work, the composer's maturity had yet to match his ideals, and the symphony was a failure.

> ***The beautiful and slow third movement contains trademark Rachmaninoff melody and melancholy.***

Other flops around that same time combined, causing Rachmaninoff to go into a three year tailspin in which he could not bring himself to compose. A noted hypnotherapist, Dr. Dahl, helped to bring him out of his malaise, and many of the next works Rachmaninoff composed were masterpieces. Included in this lot were his *Piano Concerto No. 2*, and his *Second Symphony*.

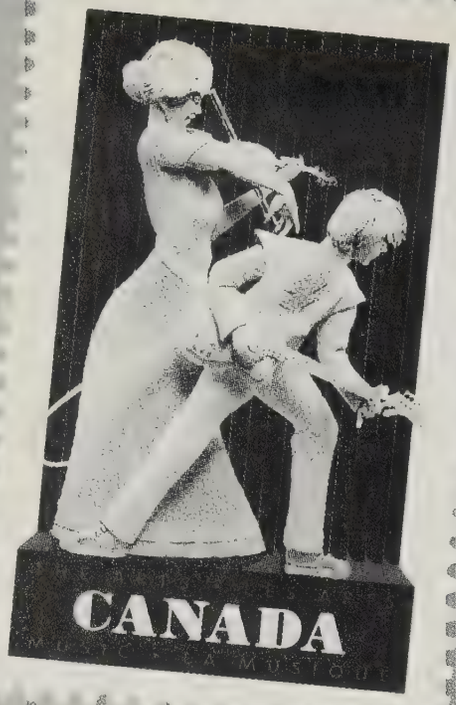
Fellow Russian Alexander Glazunov had not helped Rachmaninoff's cause many years before by badly conducting the premiere of Rachmaninoff's first symphonic effort, so Rachmaninoff himself conducted the second, which premiered in St. Petersburg on February 8, 1908. The work opens with a stately phrase given out by the basses. This melody serves as a structure used in all four movements. After a long, slow opening section, the rest of the movement is an *Allegro moderato*. In a state of quiet agitation, the first movement picks up, some critics have said, where Tchaikovsky's *Pathétique* leaves off.

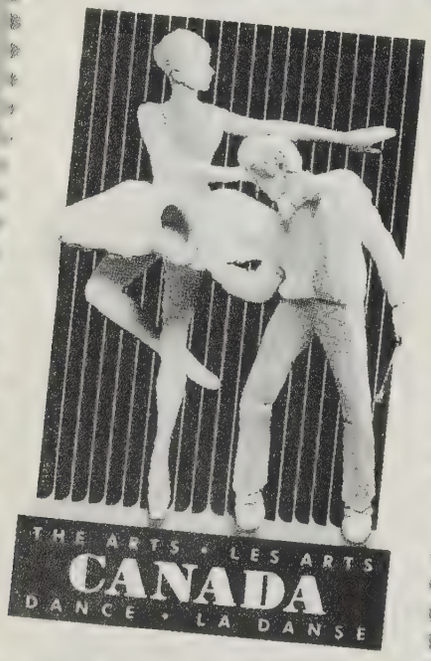
The second movement is the symphony's *Scherzo*. With violins and oboes as accompaniment, the horns play a lively theme. The strings answer, and eventually start a new section with a new theme. The whole movement is one of vivacity, and clever manipulation of orchestral colouring.

The beautiful and slow third movement contains trademark Rachmaninoff melody and melancholy. Violins are given a passage answered by clarinet, a third is heard in violins and oboe. There is a reference to the first movement both musically and emotionally.

The final movement begins with a forceful and rhythmic theme, followed canonically by a subsidiary theme on all the strings save the basses. There is a quote from the *Adagio*, and in a brilliant coda in which the two main themes of the final movement are heard in counterpoint, and the symphony ends in relatively high spirits.

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Thursday
October 15th, 1992
8:00 p.m.
Jubilee Auditorium

*Special Guest*
**ITZHAK PERLMAN,** Violin
**URI MAYER,** Conductor

# PROGRAMME

## SHOSTAKOVICH
***Festive Overture, Op.96***

## PROKOFIEV
***Cinderella: Suite No.3, Op.109***
*Pavane*
*Cinderella and the Prince*
*Three Oranges*
*Dance of Seduction*
*Orientalia*
*The Prince finds Cinderella*
*End of the Fairy-Tale*
*Amoroso*

## Intermission

## TCHAIKOVSKY
***Violin Concerto, Op.35 in D Major***
*Allegro moderato*
*Canzonetta: Andante*
*Finale: Allegro vivacissimo*

**ITZHAK PERLMAN, Violin**

An EMI Angel recording of Mr. Perlman performing the Tchaikovsky Concerto with the Israel Philharmonic and Zubin Mehta is available in the lobby during intermission and after the performance. Thanks to the Gramophone for their assistance.



## Itzhak Perlman, Violin

Itzhak Perlman's uniqueness in the rarefied ranks of superstar musicians stems from something more than his supreme artistic credentials. His combination of talent, charm and humanity intensify his irrepressible joy of making music. Former president Ronald Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986.

Born in Israel, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He moved to New York where he appeared on the Ed Sullivan Show in 1958 and completed his studies at Juilliard. Since then Mr. Perlman has appeared with every major orchestra as well as in recitals and festivals throughout the world.

Itzhak Perlman's presence on stage, on camera and in personal appearances of all kinds speaks eloquently on behalf of the handicapped and disabled, and his devotion to their cause is an integral part of his life.

Mr. Perlman lives in New York with his wife Toby and their five children. Mr. Perlman records for Angel/EMI, CBS/Sony Classical, Deutsche Grammophon, London/Decca, RCA/BMG Classics. Mr. Perlman appears by arrangement with IMG Artists, 22 E. 71st St., New York, NY10021.

# PROGRAMME NOTES *by Dave Baker*

## Festive Overture, Op.96
## Dmitri Shostakovich

(b. St. Petersburg, 1906 / d. Moscow, 1975)

We perhaps know Dmitri Shostakovich best as a composer of achingly sad string quartets, and as one of this century's great symphonists. In his life, he contributed 15 mammoth examples to the symphonic repertoire, most of them complex, programmatic works.

Yet Shostakovich had a definite penchant for lighter works, and for injecting humour into even his large-scale pieces. In his final symphony, for example, a direct quote of the famous "gallop theme" from the *William Tell Overture* is used to indicate a toy shop. Among works Shostakovich arranged for staid Soviet ensembles was "*Tea for Two*." And his 96th Opus fully merits its title: *Festive Overture*.

The *Festive Overture* was premiered on November 6, 1954, and was described by its composer simply as "a short work, festive or celebrative in spirit, lasting three or four minutes," and little else does he say. The work was meant to mark the anniversary of the Bolshevik Revolution, and opens with a series of ambitious, highly detailed fanfares. Two main themes are heard in the body of the work, one first given out by clarinets, and the other on solo french horn. At the climax of the piece, the fanfares with which it begins are heard again.

The Edmonton Symphony Orchestra recorded the Shostakovich *Festive Overture*, and released it on their 1986 CBC release, *Canadian and Russian Overtures*.

## Cinderella: Suite No. 3, Op.109
## Sergei Prokofiev

(b. Sontsovka, Ukraine, 1891 / d. Moscow, 1953)

Like every other Russian composer whose lifespan included the year 1917, Sergei Prokofiev went through a great transformation, almost as great as the art form to which he dedicated his life: music. Like Rachmaninoff and Stravinsky, Prokofiev left the Soviet Union so as to pursue his music in the Western world; unlike those two, however, Prokofiev, discouraged at the lack of acceptance his music won, returned to the Soviet Union, and he remained there, seemingly content to produce music of which the ruling Politburo could approve.

Tchaikovsky, influenced by composer such as Léo Délibes, spearheaded the revitalization of ballet music as a Russian art form. Though based out of Paris much of the time, Diaghilev's *Ballet Russes* was Russian in origin, and helped bring the young Stravinsky fame. The Maryinsky ballet, based out of Leningrad, would evolve into the Kirov; while in Moscow the Bolshoi Ballet would also gain international fame. Prokofiev, like Stravinsky, produced his share of fine ballet scores, including *The Buffoon* (1921), *Le Pas d'Acier* (1927), *L'Enfant Prodigue, Sur le Borysthène* (1932), and *Romeo and Juliet* (1938). His ballet based on the well-known fairy-tale *Cinderella* was one of his final ballets, dating from 1945.

Prokofiev actually began composition of the ballet in 1941, after receiving a commission from the Kirov Ballet. The war, however, necessitated delays, as Prokofiev and many other prominent Soviet artists were moved numerous times to safer places. Over the summer of 1943, the Kirov relocated him to Molotov, and in six more months the score for *Cinderella* was completed. However, after all that, it was not the Kirov but the Bolshoi Ballet which had the honour of premiering the work, on November 21, 1945, with choreography by Zakharov and décor by Peter Williams.

The story of the ballet follows the Perrault fairy-tale closely enough that the movements which make up the *Suites* are self-explanatory. Though not as celebrated as his earlier ballet *Romeo and Juliet*, Prokofiev's score for *Cinderella* has more than its share of superb music for the dance.

***Critic Eduard Hanslick, said of it, "The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue."***

## Violin Concerto, Op.35 in D Major
## Peter I. Tchaikovsky

(b. Votinsk, 1840 / d. St. Petersburg, 1893)

The journey from near-universal disgust to universal acclaim is not as far a voyage as you might think. Case in point: Tchaikovsky's *Violin Concerto*, which received merciless condemnation at its premiere, and has gone on to become one of the cornerstones of the

Romantic concerto repertoire. When violinist Adolf Brodsky premiered the work in Vienna on December 4th, 1881, the influential guardian of tradition, critic Eduard Hanslick, said of it, "The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue." He said more, but you get the idea. Hanslick's, and most people's problem with the work at the time, was somewhat understandable. The very new always takes some time before it is assimilated, and Tchaikovsky had the double duty of conveying his new ideas of the *Concerto*, plus doing so with so-called "barbarous" Russian harmonies.

Tchaikovsky began working on the *Concerto* as a way of getting over one of the darkest chapters in his life: his marriage. Having fled the relationship in October, 1877, Tchaikovsky went on an extended trip, to Switzerland, Italy, and Austria. It was during this trip that much of the *Concerto* was written. The intention was to dedicate the work to the noteworthy violinist and professor Leopold Auer, but he refused, saying that the piece was "unplayable." Instead, Brodsky took up the score, learned it, and two years later, presented it, to the universal disclaim noted above. To his credit, Auer later "came around," and had the work on the practice list of his students - who included Milstein, Zimbalist, and Heifetz.

An orchestral crescendo and a brief passage for the solo instrument precede the first theme of the opening movement, presented by the violinist. After it is developed, the soloist again introduces the second theme. By contrast, this theme is a long, extremely difficult passage for solo violin alone. The orchestra joins in for a coda full of verve and flash.

The second movement is a *Canzonetta*, and was in fact the second slow movement Tchaikovsky wrote for his Concerto, having scrapped his original. The woodwinds begin it, but again the soloist states the first principal theme, a dreamy, melancholy air, a phrase of which is developed again by the woodwinds. A second subject is introduced, and the first theme returns at the movement's conclusion.

With virtually no pause, the *Finale* suddenly bursts upon us. Its two principal themes are reminiscent of Russian gypsy melodies and energies. This section is full of excitement, with an invigorating layer of tension bubbling just beneath the surface.

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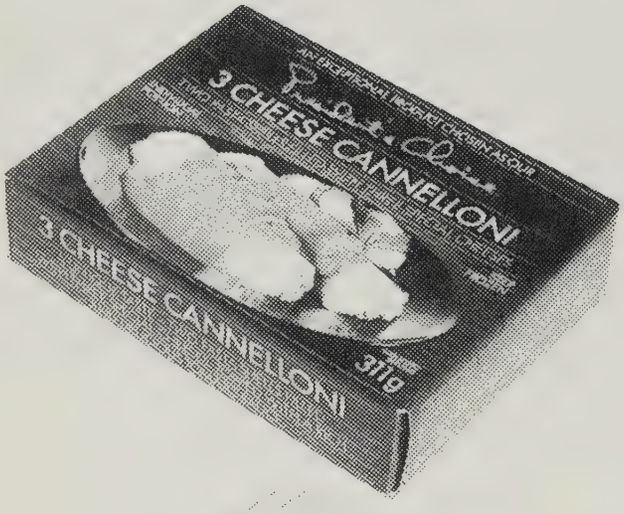
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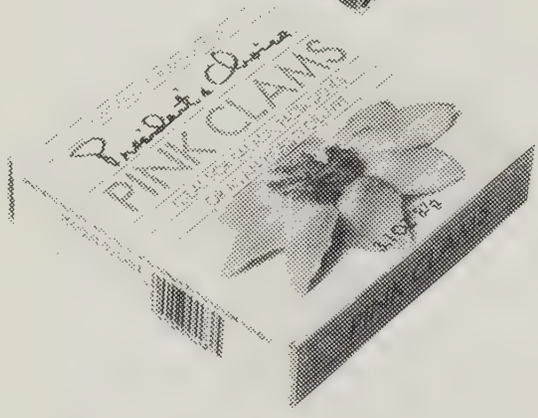
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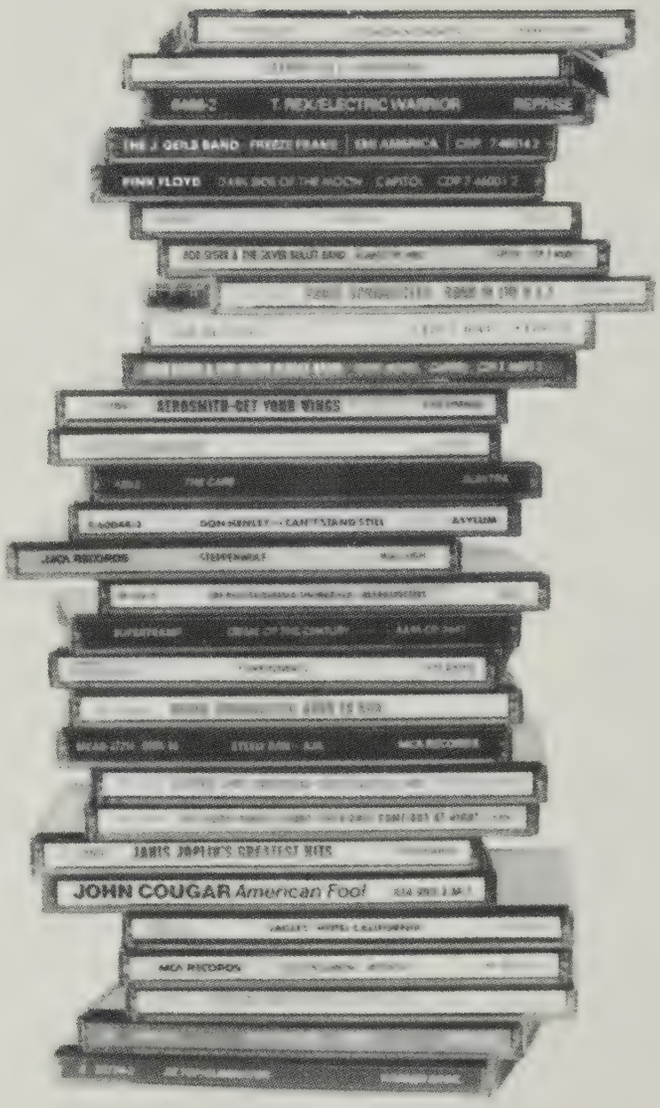

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October 17th, 1992
2:00 p.m.
Jubilee Auditorium

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**GERALD ISAAC,** as Christoph
**VICTOR YOUNG,** as Christoph's Uncle
**DAVID HOYT,** Conductor

# PROGRAMME

## CLASSICAL KIDS PRESENTS BEETHOVEN LIVES UPSTAIRS

***Excerpts from Beethoven's:***

*Symphony No.5*
*Sonatina In G Major*
*Sonata In E Major*
*Fluet Serenade*
*Romance In G Major*
*Pathetique*
*Symphony No.9*
*Sonata, Op.14*
*Symphony No.4*
*Minuet In G*
*Spring Sonata*
*Symphony No.8*
*Country Dance/Für Elise*
*Orchestra Polonaise*
*Moonlight/La Ci Darem*
*"Birds" from Symphony No.6*
*Symphony No.6*
*Piano Concerto Nos. 1 & 5*
*Nel Cor Piu*
*Symphony No.7*
*Symphony No.2*
*Symphony No.6, Tremulo Shepherd*
*Symphony No.9, Ode to Joy*
*Sonata In G Major*
*Symphony No.6, Shepherd's Theme*

*Based on an Original Story by*
**BARBARA NICHOL**
*Produced and Directed by* **PETER MOSS**
*Co-Produced by* **SUSAN HAMMOND**



### Beethoven Lives Upstairs

Classical Kids originator and producer Susan Hammond is acclaimed for her award winning recordings introducing children to classical music. The Beethoven Lives Upstairs Symphony Concert is an ideal presentation to introduce young audiences and their families to the life and music of Ludwig van Beethoven.

The arrival of an eccentric boarder turns a young boy's home upside-down. Ludwig van Beethoven has moved in upstairs!

After the majestic opening of Symphony No.5, we find ourselves in the young boy's home. The time is the early 1820's and the place is Vienna. Ten year-old Christoph's father has just died and the boy resents their new tenant. Through the dramatic exchange of letters with his uncle, the boy bemoans the fact that a "madman" has moved into their house. He is embarrassed by the composer's eccentric behaviour, but soon comes to understand the genius of the man, the torment of his deafness and the beauty of his music.

Finally, after attending the famous first performance of the Ninth Symphony, the boy at last understands that "Beethoven wanted to change the world with his music... maybe he will do it, bit by bit."

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Edmonton Symphony Orchestra

Uri Mayer, Music Director

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THE EDGE CJSR FM 88

Friday
October 23rd, 1992
8:00 p.m.
St. Joseph's Basilica

*Special Guests*

**WENDY HUMPHREYS,** Soprano
**DIANNE NEW,** Violin
**UNIVERSITY OF ALBERTA MADRIGAL SINGERS & CONCERT CHOIR**
**URI MAYER,** Conductor

# PROGRAMME

## BACH

*Cantata No.51: Jauchzet Gott in allen Landen*
ALVIN LOWREY, Trumpet Solo
WENDY HUMPHREYS, Soprano
UNIVERSITY OF ALBERTA MADRIGAL SINGERS & CONCERT CHOIR

## PERGOLESI (ED. SCHOTT)

*Violin Concerto in B-Flat Major*
DIANNE NEW, Violin

Intermission

## BEETHOVEN

*Elegischer Gesang, Op.118*

## POULENC

*Gloria*
*Gloria in excelsis Deo*
*Laudamus te, benedicimus te*
*Domine Deus, rex caelestis*
*Domine fili unigenite*
*Domine Deus, agnus Dei*
*Qui sedes ad dexteram patris*
WENDY HUMPHREYS, Soprano
UNIVERSITY OF ALBERTA MADRIGAL SINGERS & CONCERT CHOIR



### Dianne New, Violin

A native Edmontonian, Dianne New has been Concertmaster of the Edmonton Youth Orchestra and National Youth Orchestra of Canada. Dianne is currently the Principal 2nd Violin of the Edmonton Symphony Orchestra.

Dianne is highly regarded as a chamber musician, having performed on the Edmonton Chamber Music Society series and the University of Alberta's Encounter Concerts. She was also a finalist in the Banff International String Competition as a member of the Debut String Quartet, a group she now leads.

Dianne, her husband John McPherson (ESO's Principal Trombonist) and their two daughters currently reside in Edmonton.

## Bach: *Cantata No. 51: Jauchzet Gott in allen Landen*

**Aria (Soprano)**
*Jauchzet Gott in allen Landen.*
*Was der Himmel und die Welt*
*an Geschöpfen in sich hält,*
*müssen dessen Ruhm erhöhen;*
*mit den Engeln labt uns heut'*
*unserm Gott ein Loblied singen,*
*daßer uns in Neid und Leid*
*allezeit hat beigestanden.*

*Sing God's praise in every land.*
*All that heaven and earth*
*of life do hold*
*must exalt his fame;*
*let us join the angels now*
*to chant a hymn of praise to God,*
*who through envy and pain*
*has ever stood beside us.*

**Recitative (Soprano)**
*Wir beten zu dem Tempel an,*
*da Gottes Ehre wohnet;*
*da dessen Treu,*
*so täglich neu,*
*mit lauter Segen lohnet.*
*Wir preisen, was er an uns hat getan.*
*Muß gleich der schwache Mund*
*von seinen Wundern lallen;*
*so kann ein schlechtes Lob ihm*
*dennoch wohlgefallen.*
*Muß gleich mein schwacher*
*Mund von seinen Wundern*
*lallen;*
*so kann ein schlechtes Lob ihm*
*dennoch wohlgefallen.*

*We worship at the temple*
*wherein God's glory dwells;*
*where his faith,*
*daily renewed,*
*rewards us with purest blessings.*
*We praise what he has done for us.*
*Even if a feeble voice will stammer at his wonders,*
*a simple word of praise may still be pleasing to him.*
*Even if my feeble voice will stammer at his wonders,*
*a simple word of praise may still be pleasing to him.*

**Aria (Soprano)**
*Höchster, mache deine Güte*
*auch bei unsrer Herrschaft neu.*
*So soll vor die Vatertreu*
*auch ein dankbares Gemüte*
*durch ein frommes Leben weisen,*
*daß wir deine Kinder heißen.*

*Almighty, renew thy goodness*
*even in our dominion, and for*
*thy fatherly love*
*our grateful spirit*
*will show through our righteous lives*
*that we are truly thy children.*

**Chorale**
*Sei Lob und Preis mit Ehren*
*Gott Vater, Sohn, heiligem Geist,*
*der woll' in uns vermehren,*
*was er uns aus Gnaden verheißt,*
*daß wir ihm fest vertrauen,*
*gänzlich uns lassn auf ihn,*
*von Herzen auf ihn bauen,*
*daß unsr Herz, Mut und Sinn*
*ihm festiglich anhangen,*
*drauf singen wir zu Stund,*
*Amen wir werdns erlangen,*
*glaubn wir zu aller Stund.*

*Glory, praise and honour be*
*to God the Father, the Son, and*
*the Holy Ghost!*
*May He increase within us*
*that which He in grace has pledged,*
*so that we trust firmly in Him,*
*rely wholly on Him,*
*depend on Him with all our heart;*
*that our heart, will and spirit*
*cleave steadfastly to Him.*
*And so we now sing;*
*Amen, we shall prevail,*
*that is our faith at every hour.*

**Aria (Soprano)**
*Alleluja.*

*Alleluia.*

## Poulenc: *Gloria*

**I. Gloria (maestoso)**
*Gloria in excelsis Deo*
*Et in terra pax hominibus bonae voluntatis.*

*Glory to God on high,*
*And on earth peace to men of good will.*



### Wendy Humphreys, Soprano

Coloratura soprano Wendy Humphreys applies her natural grace and expressive voice to a range of genres including Elizabethan love songs, Bach and Mozart arias, operatic roles, and specially commissioned works.

Originally a professional harpist, Miss Humphreys focused her energies on classical singing after winning the 1980 Metropolitan Opera Auditions (Western Canada). She followed this by winning the 1985 Edmonton Tri-Bach Festival Vocal Competition. Increasingly in demand as a Baroque specialist, Humphreys has appeared with the Netherlands Chamber Orchestra, the CBC Vancouver Orchestra, the Allegri String Quartet, and the Kitchener-Waterloo Symphony, as well as summer festivals throughout Canada.

Miss Humphreys appears regularly in concert with trumpet soloist Stuart Laughton. The duo's many appearances include the Guelph Spring Festival, a recording with the CJRT Orchestra (Toronto), and the upcoming premiere of an orchestral work, *Evangeline*, by Malcolm Forsyth. This season will see Miss Humphreys perform in Ontario, Nova Scotia, Edmonton and North Vancouver.

**II. Laudamus te, benedicimus te (Très vif et joyeux)**
*Laudamus te, benedicimus te,*
*Adoramus te, glorificamus te,*
*Gratias agimus tibi gloriam taum*
*Propter magnam gloriam taum,*
*Laudamus te.*
*We praise Thee, we bless Thee,*
*We adore Thee, we glorify Thee,*
*We give thanks to Thee for Thy great glory.*
*We praise Thee.*

**III. Domine Deus, rex caelestis (Très lent et calme)**
*Domine Deus, rex caelestis,*
*Pater omnipotens,*
*Rex caelestis, Deus pater,*
*Pater omnipotens, Deus pater,*
*Gloria.*

*Lord God, heavenly King,*
*Father almighty,*
*Heavenly King, God the Father,*
*Almighty Father, God the Father,*
*Glory.*

**IV. Domine fili unigenite (Très vite et joyeux)**
*Domine fili unigenite,*
*Jesu Christe.*

*Lord the only begotten son,*
*Jesus Christ.*

**V. Domine Deus, agnus Dei (Très lent - Plus allant)**
*Domine Deus, agnus Dei,*
*Filius patris, rex caelestis*
*Qui tollis peccata mundi*
*Miserere nobis,*
*Suscipe deprecationem nostram.*

*Lord God, Lamb of God,*
*Son of the Father, heavenly King*
*Who takest away the sins of the world,*
*Have mercy upon us,*
*Receive our prayer.*

**VI. Qui sedes ad dexteram Patris (Maestoso)**
*Qui sedes ad dexteram Patris*
*Miserere nobis,*
*Quoniam tu solus sanctus, tu solus Dominus, Amen.*

*Qui sedes, tu solus altissimus,*
*Jesu Christe,*
*Cum Sancto Spiritu, in gloria Dei Patris, Amen.*
*Who sitteth at the right hand of the Father,*
*Have mercy upon us,*
*For Thou art holy, Thou art the Lord, Amen.*
*Thou only art the most high,*
*Jesus Christ,*
*With the Holy Spirit in the glory of God the Father, Amen.*



## ESO Associates

October 1992 is the 40th anniversary of the Edmonton Symphony Orchestra. Mark this important occasion by ordering the specially-produced anniversary wine. The cost is $150 per case of 12 bottles and an income tax receipt will be issued for $50. Half cases are available in both red and white. Place your order with Dennis Wilson, 438-3337. A few cases are still available.

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### EDMONTON CHAMBER MUSIC SOCIETY

The Amsterdam Baroque Orchestra and Conductor Ton Koopman perform on Friday, October 16th at 8:00 pm in McDougall United Church. On the programme are pieces composed by Telemann, Bach, Handel, Mozart and Rameau. Call 433-4532 for more concert information.

### EDMONTON CHAMBER MUSIC SOCIETY

Violinist Ilya Grubert performs Wednesday, October 21st at 8:00 pm in Convocation Hall, University of Alberta. The programme includes works by J.S. Bach, Kreisler, Prokofiev and Paganini. For more information call 433-4532.

### ALBERTA BAROQUE ENSEMBLE

Sunday, October 25th at 3:00 p.m. at Robertson-Wesley United Church, 10209 - 123rd Street. "Voice of the Positiv" – an introduction of the new Chamber Organ by Karl Wilhelm featuring organist John Grew. Music by Bach, Handel, Pachelbel and Frescobaldi. For ticket information, call 467-6531.

# PROGRAMME NOTES by Dave Baker

## Cantata No. 51: Jauchzet Gott in allen Landen
## Johann Sebastian Bach

(b. Eisenach, Saxony, 1685 / d. Leipzig, 1750)

The *Cantata* which has been given the number 51, *Jauchzet Gott in allen Landen*, lacks any recognizable association with the Sunday for which it was written, the 15th Sunday after Trinity. It was normal for Bach to include a liturgical designation on the cover of the scores of his *Cantatas*, and this work, virtually alone among the 300, contains none. Beyond that curious fact, Bach had already written two other *Cantatas* for that Sunday, and the time of its first performance (September 17, 1730), was a period of Bach's life devoid of any other sacred composition. Bach was, among other things, a pragmatist, and considering the abovementioned workload, it likely would have taken a special reason for him to bring about this new work. That reason, in all probability, was the availability of a new, and particularly gifted, boy soprano. Indeed, *Jauchzet Gott in allen Landen* (with a text by an unknown librettist), contains virtuoso work rare in Bach's output, and presents a sustained vocal challenge for its singer.

The music of this *Cantata* is one of support for the soprano display. A brilliant accompanying trumpet part is coupled only with strings and continuo. The work's richest music lies in its last two movements. *No. 4* takes the form of an expansive chorale prelude, with a delicate counterpoint combining a simple yet beautiful hymn from the soprano with a trio of two violins and continuo. This section leads uninterrupted to the *Alleluja*, with a gently rhythmic subject set against a counter-subject with variations.


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Edmonton Symphony Orchestra


## Violin Concerto in B-flat Major (ed. Schott)
## Giovanni Battista Pergolesi

(b. Jesi, nr. Ancona, 1710 / d. Pozzuoli, nr. Naples, 1736)

One of Francesco Durante's more gifted students, Giovanni Battista Pergolesi's earliest compositions were sacred works, and indeed that would provide the bulk of his output. However, his opera intermezzo, *La serva padrona* (1733), proved to be one of his lasting contributions to music, as it helped lay the groundwork for the form of opera buffa that would be perfected by Rossini. That work, and the last one he completed in his life, his *Stabat Mater*, are his two most famous.

*Jauchzet Gott in allen Landen contains virtuoso work rare in Bach's output...*

The instrumental works of Pergolesi present some baffling problems, principally in assigning authenticity to them. Such, in fact, is the difficulty of the task of correcting misattributions that a society known as the Pergolesi Institute has been formed to attempt to untangle it. The work to be performed tonight, the *Violin Concerto in B-flat*, is one that we can be relatively sure was in fact written by Pergolesi. For one thing, Pergolesi was a violinist.

The concerto is a cheerful, lively work of a dance-like nature. The slow movement is melodious, and rather sentimental. Though there are no complicated rhythms, overall the composition is well thought out and detailed. The soloist has, overall, some bright and vigorous work to do, consisting mostly of lively patterns and arpeggios (the notes of a chord played rapidly up or down the scale). Some of the violinist's work is reminiscent of Vivaldi. The first movement, particularly, contains a dynamic arpeggio sequence.

## Elegischer Gesang Op.118
## Ludwig van Beethoven

(b. Bonn, 1770/d. Vienna, 1827)

Beethoven was music's first great "freelancer". Composing was his profession, and to him, it was as honorable a profession as a man could have. Beethoven felt every bit the equal of the princes and nobles who engaged his services. Unlike Haydn,

tied to a court appointment, or other composers who depended upon the commissions of the wealthy to earn their bread, Beethoven made his own demands. But he also knew full well that his living relied on public acclaim, and that meant he had to be a showman as well.

The *Elegiac Song* was written in 1814 for soprano, alto, tenor and bass soloists accompanied by strings. The unusually tender side of Beethoven's nature is demonstrated in this elegy. The composer's gentleness is perhaps explained in the song's dedication which states: "To the memory of the transfigured wife of my honored friend Pasqualati, from his friend Ludwig van Beethoven".

Baron Johan Pasqualati was Empress Maria Theresia's physician and very sympathetic landlord of Beethoven's. Beethoven composed the piece to texts by an unidentified author, in remembrance of the Baron's wife who had died in childbirth three years before.

## Gloria
## Francis Poulenc

(b. Paris, 1899 / d. Paris, 1963)

Francis Poulenc was a devotee of Erik Satie, who was on the cutting edge of French musical experimentalism at the turn of the century. After service in the French military toward the end of the First World War, Poulenc became known as a member of "Les Six", six composers arbitrarily grouped who came to symbolize the desire for change in French music and art. Satie and Stravinsky were their musical idols, while Cocteau and Miró were among their artistic inspirations.

> ***Beethoven felt every bit the equal of the princes and nobles who engaged his services.***

Each of the members of "Les Six" were decidedly different in their approaches to composition. Milhaud and Poulenc's early works however, shared the stamp of biting wit. Poulenc in particular was a master of very brief, satiric piano pieces and other works which, while extremely chic and trendy at the time, were destined not to remain long in the repertoire. Unfortunately for Poulenc, his reputation as a musical jester grew so large, it undermined his attempts at more serious compositions. Even Harold C. Schonberg, the noted critic for many years with the New York Times, dismissed Poulenc's output en masse as "facile," which is far too dismissive a label.

Among Poulenc's output is his opera *Les Dialogues des Carmélites*, whose final act is one of the most dramatic and chilling in the repertoire - anything but facile. In addition, Francis Poulenc was deeply committed to his Catholicism, and produced some of this century's finest sacred works. His *Gloria*, premiered in 1961, two years before his death, is one of the most successful fusions of the two sides of Poulenc. It has an emotional appeal derived from the innocent and youthful vitality and reverence that Poulenc himself had all his life. This direct approach, and the skilled musicality of the piece, have made the *Gloria* one of this century's most often-performed sacred works.

(c) 1992 Dave Baker

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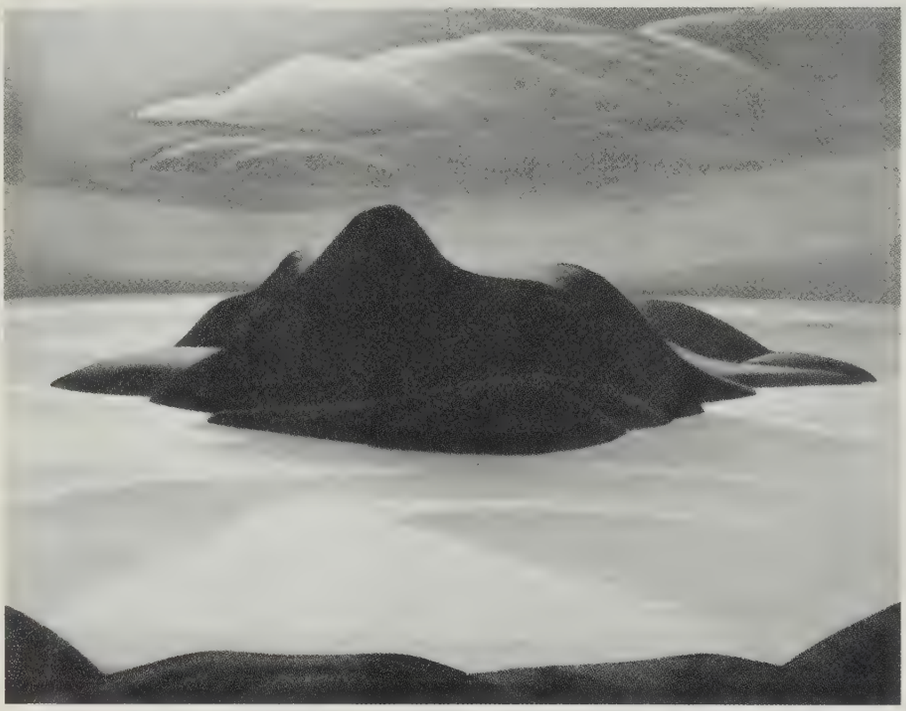
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*Leonard Ratzlaff*

### Soprano

*Tanya Binette*
*Sarah Chaput*
*Michelle Crouch*
*Pam Hauser*
*Kari Hendricksen*
*Nina Hornjatkevyc*
*Melinda van Hove*
*Jolaine Kerley*
*Susan Moyles*
*Nancy Rogers*
*Jennifer Schroeder*
*Michelle Wylie*

### Tenor

*Michel Cantin*
*Wayne Hiebert*
*George Irwin*
*Joe Levesque*
*James Thompson*

### Alto

*Joy Berg*
*Tami Friesen*
*Karen Hamm*
*Christine Janicki*
*Leanne Mulesa*
*Evelyn Pfeifer*
*Lyndi Pollock*
*Kirsten Sonnichsen*

### Bass

*Cameron Bentsen*
*Tom Holm*
*Robert Kelly*
*Karl Kohler*
*Frank Sonnichsen*
*Brent Violini Pierce*

The University of Alberta Madrigal Singers is a 35 member chamber choir which performs repertoire of all periods and styles. Membership is by audition, and is open to all University of Alberta students. In addition to their concerts on campus, the Madrigal Singers perform frequently in Edmonton and across the province.

Recent winners of the Mixed Choir category in the CBC's National Choral Competition for amateur choirs, they are heard regularly on national and regional music programs of the CBC. In the spring of 1992 the choir completed a successful tour of Alberta and BC. Their most recent appearance with the Edmonton Symphony was last April.

Conductor Leonard Ratzlaff is an associate professor at the U of A, where he directs the Department of Music's graduate program in choral conducting. He also conducts the Richard Eaton Singers and is active as a clinician and guest conductor, and performs regularly as a baritone soloist.

## University of Alberta Concert Choir

***Conductor***
***Debra Ollikkala***

### Soprano

*Karen Charlton*
*Dawn Marie Grose*
*Christy Harsch*
*Roma Matichuk*
*Michelle Rolfson*
*Margaret Romao*

*Nadia Sas*
*Roberta Storvik*
*Carrie Lee Wood*

**Soprano II**
*Shuk Yi Chan*
*Michelle Engblom*
*Leela Joy Gilday*
*Lisa Johnson*
*Jody L. Lust*
*Marcia Ostashewski*
*Karen Palset*
*Daena Winchell*

**Tenor**
*Troy Lamoureux*
*Justin McCoy*
*Eugene McKenzie*
*Chris New*
*Glen Warren*
*Baritone*
*Michael Hensby*
*Yvon Loiselle*
*E. Roland Lopez*
*David Mabbott*

**Alto I**
*Karen Bushrod*
*Julie D. Chun*
*Shauna Finlay*
*Della Goa*
*Joanna Foley*
*Linda Funk*
*Laura Hamilton*
*Gloria Kroeker*
*Roxanne Kydd-Sieben*
*Cynthia C. Lee*
*Kim-Nia N. Prybylski*
*Elizabeth Scholtz*
*Adrienne Sitko*
*Layla Thieven*
*Karyn Way-McClarty*
*Elizabeth Wilcox*

**Alto II**
*Deirdre Brown*
*Shelagh Scott*
*Geraldine Visconte*
*Tanya Jessica Wan Lim*

**Bass**
*Kevin Chau*
*Lloyd Chung*
*Clinton D.C. Martin*
*Robert Kelly*
*David Roxburgh*
*Tom Soldan*
*Jason Stobbe*
*Wai Kong Suen*
*Russell Weninger*
*Mathew Wiggins*

Comprised of 65 to 75 singers, the University of Alberta Concert Choir is the largest choral ensemble of the Department of Music. Membership in the ensemble is open to students across the campus, based on auditions held at the beginning of each academic year.

Founded in 1970, the choir has established a strong tradition of choral singing. Under the director of Debra Ollikkala, the choir performs a variety of sacred and secular repertoire ranging from motets, partsongs and spirituals to large works with orchestra. Highlights of this year's activities include a return appearance with the Edmonton Symphony Orchestra, and a performance at the Alberta Music Conference. In May, 1993 the ensemble will be traveling to British Columbia for a concert tour.

## October's Additional Players

**Strings**
*Kathy Hogan, Viola*

**Woodwinds**
*Christine Enns, Flute*

**Brass**
*Gary Guthman, Trumpet*
*Dawn Hage, Trumpet*
*Kay McAllister, Horn*
*Bryan Taylor, Trumpet*

**Percussion**
*John McCormick*
*Brian Thurgood*



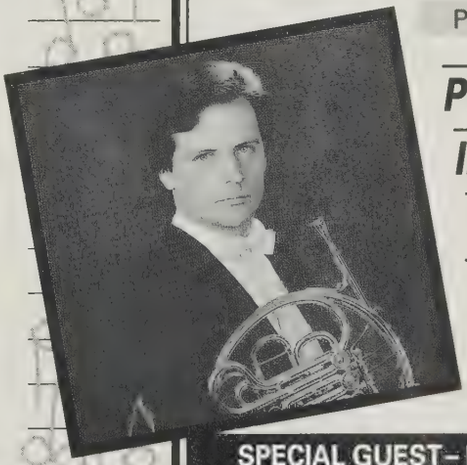
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**Thursday, November 5th, 1992**
Gustav Rivinius, Cello
Uri Mayer, Conductor

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RESPIGHI
Adagio con Variazioni, Violoncello and Orchestra
TCHAIKOVSKY
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HORWOOD
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RESPIGHI
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**JONES, K.**
*Miramichi Ballad*

**LEIGH, M. (ARR. LANG)**
*Man of La Mancha Selections*

**RUSU, D.**
*T.B.A.*
**DOUG RUSU, Guitar**

Intermission

**SELECTIONS FROM:**
*I've Heard that Song Before*
*The Break-Up*
*Hanbar Lights*
*Arthur Murray Taught Me Dancing in a Hurry*
*Wild Bird*
*At the Codfish Hall*
*Chocolate*
*I am a Can of Tuna*
*La Bamba (English Translation)*
*Hummin' to Myself*
*I'm Beginning to See the Light*
*William Tell Overture*



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The Chenilles' varied touring schedule takes them from coast to coast and beyond. They can be found performing orchestra pops concerts with the Vancouver Symphony and Oklahoma City Philharmonic, delighting youngsters with children's shows, singing folk festivals from Texas to Alberta and jazzing it up from California to Ohio.

Musically, The Chenille Sisters draw from a number of styles including jazz, swing, folk and blues, infusing it all with their contagious enthusiasm. With their focus on having fun, their audience is guaranteed a good time!

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David Stewart,
*Concertmaster* (#)
Broderyck Olson,
*Assistant Concertmaster*
Tom Johnson
Mary Johnson
Richard Caldwell
Hugh Davies
Neria Mayer
Stefan Jungkind
Susan Flook
Debra Belmonte

### VIOLIN II
Dianne New*
Siludette O'Connor**
Elena Vladu
Pauline Bronstein
Robert Hryciw
Zoe Buck
Murray Vaasjo
Tatiana Warszynski

### VIOLA
Evan Verchomin***
Andrew Bacon****
Susan Ekholm
David Rhein
Mikiko Kohjitani

### CELLO
Colin Ryan*
Sheila Laughton**
Timothy Khaner
Gillian Caldwell
Derek Gomez
Victor Pipkin

### BASS
Jan Urke*
John Taylor**
Marjorie Montjoy
Rhonda Taft
Ioan Tetel

### FLUTE
Elizabeth Koch*
Shelley Younge**

### OBOE
Donald Hyder*
Paul Schieman**

### CLARINET
Charles Hudelson*
David Quinn**

### BASSOON
William Harrison*
Peter Douglas**

### HORN
David Hoyt*
Donald Plumb**
Gerald Onciul**
Andrew Lehocky**

### TRUMPET
Alvin Lowrey*
William Dimmer**

### TROMBONE
John McPherson*
Kathryn Macintosh**

### BASS TROMBONE
Christopher Taylor*

### TUBA
Scott Whetham*

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## October's Volunteer of the Month



### BRIAN FOSTER

Brian Foster has been Chairperson of the "Beat Beethoven Road Race" for the past two years and has served on the committee for the preceding three years.

During Brian's time with Beat Beethoven, the race has grown to the point where it is now one of the major road races in Edmonton. This past year there were over 2,000 participants in either the 8 km, 5 km or wheelchair categories.

The Symphony appreciates the efforts of Volunteers like Brian Foster who work so hard to raise funds which enable the continuance of our Orchestra.

Brian feels that "the annual Beat Beethoven Run and Walk is an event that everyone benefits from. As a fundraising vehicle it generates funds for the Symphony, while at the same time the participants take part in healthy activity at a fun event. From a personal perspective, I have had the benefit of meeting and working with the members of the organizing committee, and the other volunteers, who are people that I would not otherwise have met. They are the people that really deserve the credit for the success of the event."

# THE EDMONTON SYMPHONY ORCHESTRA
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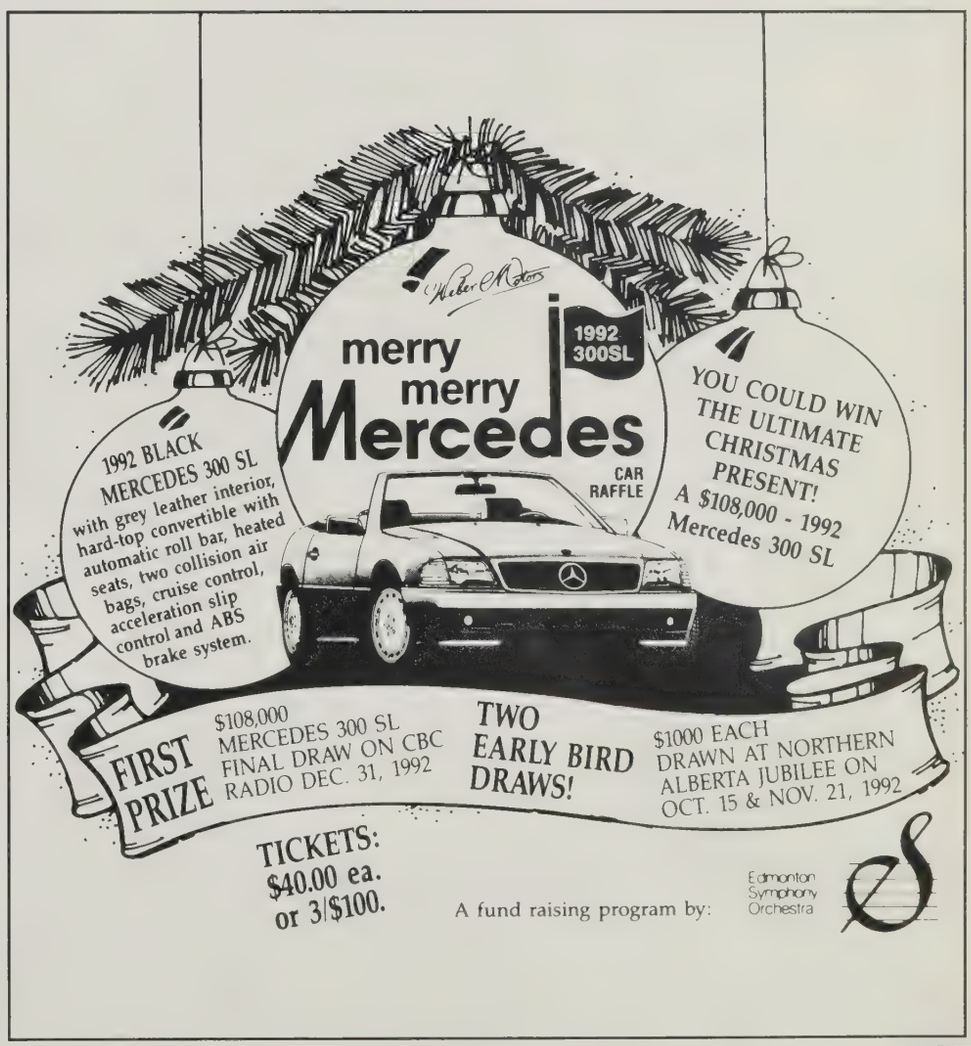
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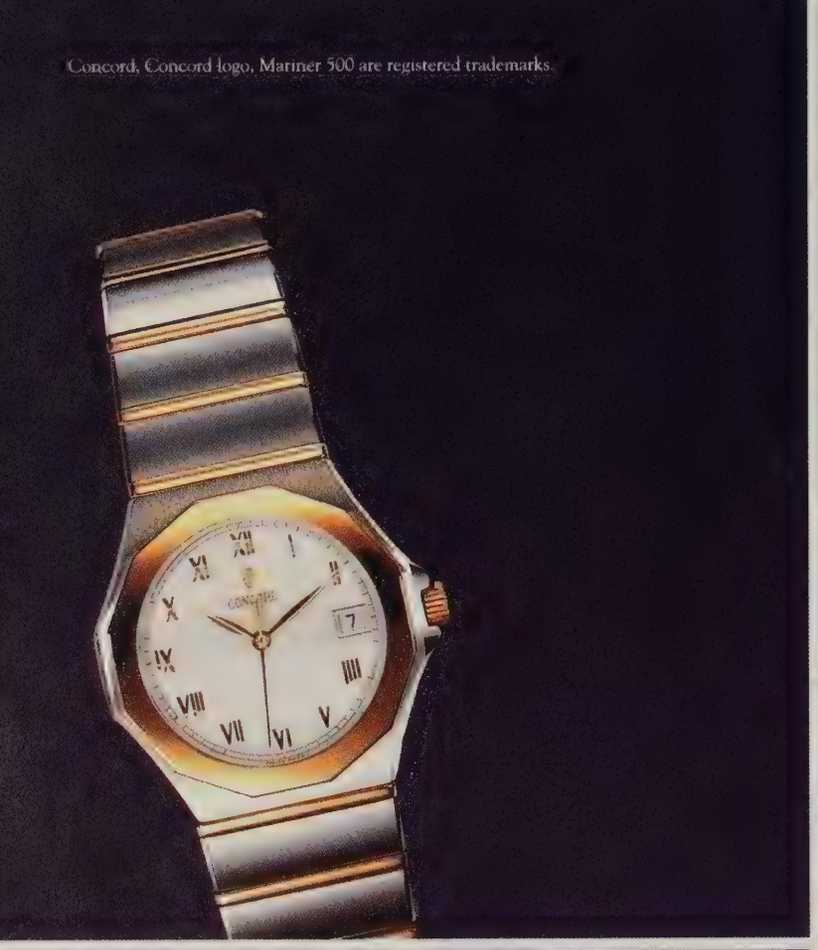
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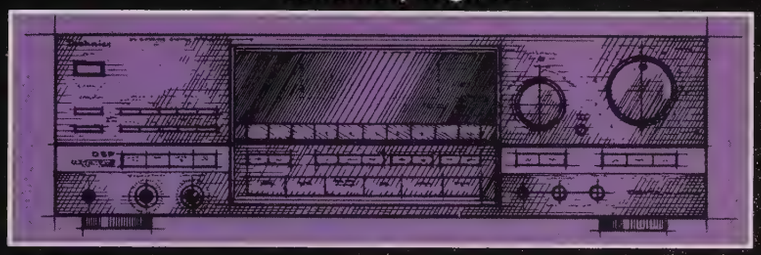
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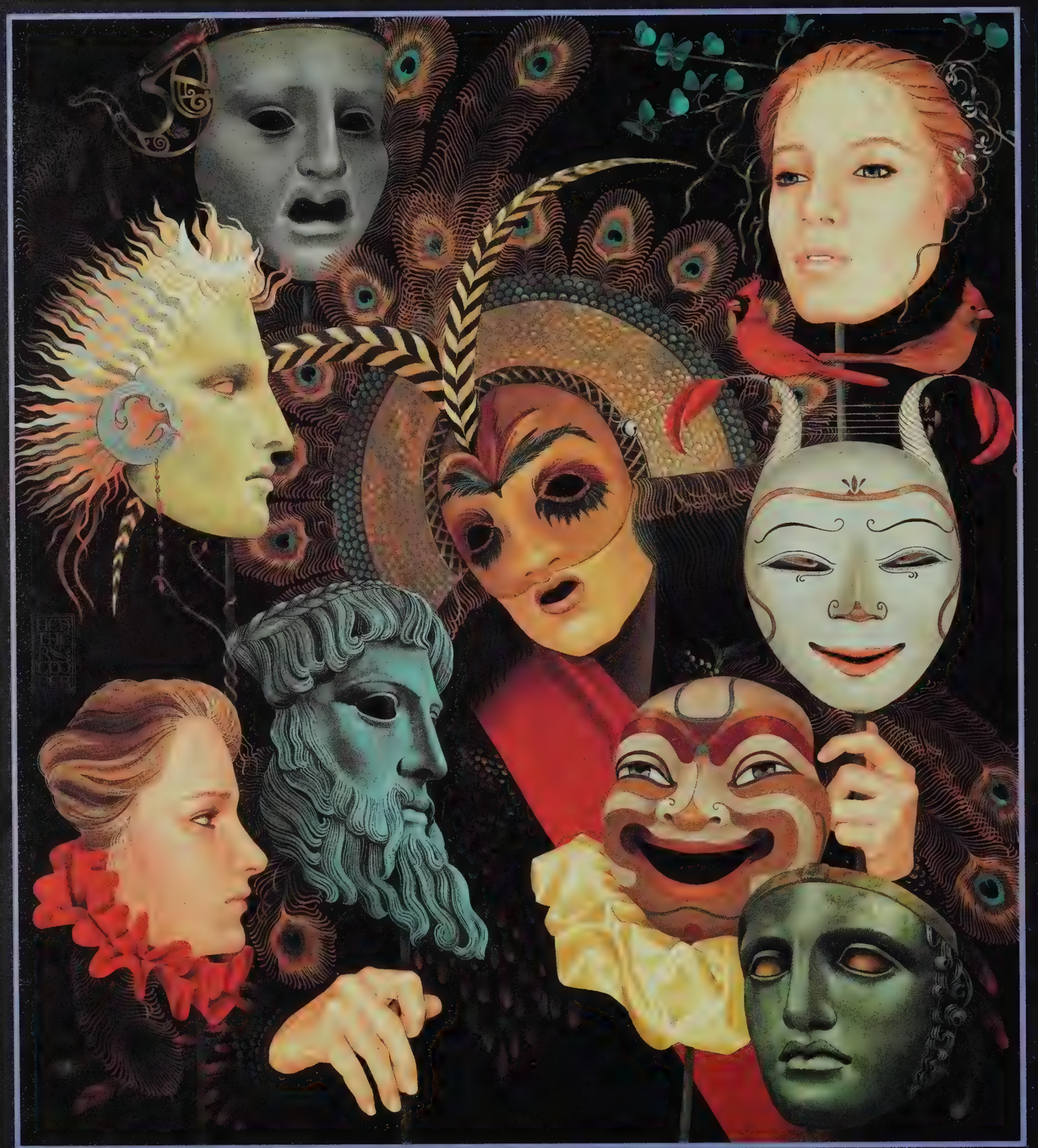
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# NOON-HOUR ORGAN RECITAL

**featuring organists from the class of Dr Marnie Giesbrecht**

**Wednesday, October 28, 1992**
**at 12:10 pm**

**Convocation Hall, Arts Building**

# Program

Department of Music
University of Alberta

PROGRAM

Variations on
*Mein junges Leben hat ein End* — Jan Pieterszoon Sweelinck (1562-1621)

**Gertrude Olford, organist**

Prelude and Fugue in B Minor, BWV 544 — Johann Sebastian Bach (1685-1750)

**Joachim Vette, organist**

Nun komm der heiden Heiland, BWV 599 — Johann Sebastian Bach
Num komm der heiden Heiland, BWV 659

**Darren Novak, organist**

In the Isles of the Sea (1988) — Daniel Pinkham (b.1923)

"Wherefore glorify ye the Lord in the fires, even the name of the Lord of Israel in the isles of the sea."
Tranquil and inflexible
Hushed
Spirited

**Christopher New, organist**

N.B.: Recording is not permitted without written consent from the performer(s).

UPCOMING EVENTS

Saturday, October 31, 1992 at 1:00 pm to 4:00 pm, Convocation Hall, Workshop on **"Prevention of Playing-Related Health Problems" by Christine Zaza.** Free admission.

Monday, November 2, 1992 at 12:00 pm, Convocation Hall, Visiting Artist Recital featuring **Luc Beausejour, harpsichord.** Free admission

Saturday, November 7, 1992 at 1:00 pm, Convocation Hall, Lecture/Demonstration on **French Baroque Dances by Carole Terry, organist.** Free admission

Wednesday, November 11, 1992 at 7:00 pm, West End Christian Reformed Church, Faculty Recital featuring **Fordyce C Pier, trumpet, and Marnie Giesbrecht, organist.** Admission: $7.00 for adults, $4.00 for students and seniors

Wednesday, November 25, 1992 at 12:10 pm, Convocation Hall, **Noon-Hour Organ Recital.** Free Admission

Thursday, December 3, 1992 at 5:00 pm, Convocation Hall, **Advent Service of Lessons and Carols.** Free Admission



# *Luc Beauséjour*

*clavecin · harpsichord*

**Visiting Artist Recital:**

**Monday, November 2, 1992 at 12:10 pm**

**Convocation Hall, Arts Bldg., U of A**

**Free Admission. Information: Dept. of Music 492-3263.**

# Luc Beauséjour · clavecin · harpsichord





Photo: Pierre Tremblay, Montréal

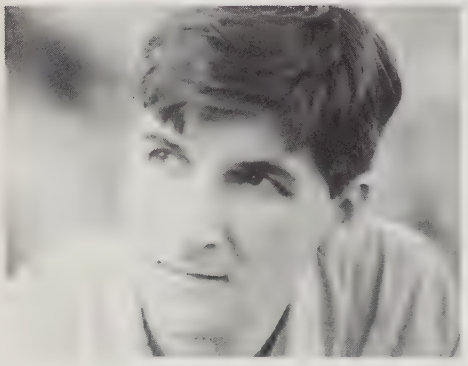


Photo: Fernand Leclair

*"Il est passé maître dans l'art de jouer le clavecin ... La perfection de son jeu suscite l'émerveillement ..."*

Carol Bergeron : Montréal - Le Devoir

Luc Beauséjour ravit son auditoire par son jeu expressif et brillant. Né à Rawdon au Québec, il a étudié le clavecin avec Mireille Lagacé et l'orgue avec Bernard Lagacé. Boursier du Conseil des Arts du Canada, il s'est perfectionné auprès de Ton Koopman à Amsterdam, puis a travaillé avec Kenneth Gilbert à Strasbourg. En 1991, il a obtenu un doctorat en musique de l'Université de Montréal.

Musicien exceptionnel, M. Beauséjour a remporté notamment le premier prix du concours international Scarlatti de Boston en 1985 et les honneurs du concours de Tallahassee (États-Unis) en 1982. Il a joué au Canada, aux États-Unis et en Europe et a été invité à de nombreaux festivals : Lanaudière, Montréal, Québec, Lamèque. On l'entend fréquemment sur les ondes de Radio-Canada; plusieurs de ses concerts ont également été télédiffusés. Excellent communicateur, il consacre une partie de son temps à l'enseignement du clavecin et de l'orgue, et à la direction chorale.

*"... a fine sense of style ... an exhilarating performance."*

Eric McLean: Montreal - The Gazette

Audiences enjoy Luc Beauséjour's sparkling performances and imaginative commentary. First prize winner at the Scarlatti International Competition in Boston in 1985, he also won top honours at the Tallahassee International Competition in 1982. Mr. Beauséjour has performed in Canada, the United States and Europe and has been invited by many festivals including Lanaudière, Montréal, Québec and Lamèque. His concerts are often heard on CBC radio and he has made numerous television appearances.

A native of Rawdon, Québec, Mr. Beauséjour began his harpsichord studies with Mireille Lagacé and also studied organ with Bernard Lagacé. He was awarded a grant by the Canada Council to work with Ton Koopman in Amsterdam and later studied with Kenneth Gilbert in Strasbourg, France. In 1991 he received his doctorate in music from the University of Montréal. His teaching and choral conducting skills are much in demand.

Marie Rakos Concert Management

14 Palsen Street, Nepean, Ontario, Canada K2G 2V8 Tel: (613) 224-6750 Fax: (613) 727-1626

# Visiting Artist:

## Luc Beausejour,
**harpsichord**

**Monday, November 2, 1992**
**Noon-Hour Recital**

**Convocation Hall, Arts Bldg.**
**University of Alberta**

# Program

Department of Music
University of Alberta

# Program:

**English Suite no. 3 in G minor** — **JS Bach** (1685-1750)

*Prelude*
*Allemande*
*Courante*
*Sarabande*
*Gavotte I - alternativement - Gavotte II ou musette*
*Gigue*

**La Portugaise** (first suite) — **Antoine Forqueray** (1671-1745)

**La Couperin** (first suite)

**La Sylva** (fifth suite)

**La Leclair** (second suite)

**Sonata in C major K. 159** — **Domenico Scarlatti** (1685-1757)

**Sonata in C major K. 487**

**Sonata in D minor K. 1**

**Sonata in D minor K. 141**

# Luc Beausejour

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# Lecture-demonstration

Lecture/Demonstration on
French Baroque Organ Music

with:

## Carole Terry

*University of Washington, Seattle*

**Saturday, at 1:00 pm**
**November 7, 1992**

**Convocation Hall, Arts Building**
**University of Alberta**

**Free admission**

***Co-sponsored by the Edmonton Centre chapter of the Royal Canadian College of Organists.***

**Information: Department of Music**
**3-82 Fine Arts Building. 492-3263**

department of Music

# Lecture Series

**"Popular Music in Historical Perspective"**

**with:**

## Jolanta Pekacz

*Killam Post-Doctoral Fellow, U of A*

**Thursday, at 3:30 pm**
**November 12, 1992**

**Rm 2-32 Fine Arts Building**
**University of Alberta**

**Free admission**

**Information: Department of Music**
**3-82 Fine Arts Building. 492-3263**




Department of Music
University of Alberta

# Trumpet Masterclass

**With**

## Prof. Paul Rathke

**(Grande Prairie Regional College)**

**Saturday, November 21/92**
**10 am-noon & 1:30-4:30 pm**

**Room 1-29, Fine Arts Building**
**University of Alberta**

**Free admission**

***All are welcome to attend.***

For more information contact:
Dr Fordyce Pier 492-4260

Department of
Music

# In Tune

## *Words on Music*

**NOVEMBER-DECEMBER, 1992**

Volume III Number 2

In this issue:

- PROFILE: Rutherford Award Recipients
  Brian Harris & Michael Roeder
- Johann Strauss Foundation
- Visiting Artists:
  Luc Beauséjour, harpsichordist
  Claude Delangle, saxophonist
  Jean-Marie Londeix, saxophonist
- Alumni in the News: Michel Gervais

and much more!

Department of Music
University of Alberta

# Message from the Chair

The past few weeks have been difficult ones for the Department of Music. Faculty members have been mourning the sudden and tragic loss of a colleague, Dr Christopher Lewis; students have been mourning the loss of a remarkable teacher and generous mentor. Perhaps the most terrible thing about such an event is that life does go on, whether or not one thinks it should, classes get taught, committees continue to meet, and yet there are some things that will never be the same.

As fate would have it, the day the Department learned of this event was also the day we were to celebrate the gift of one million dollars that Dr Francis Winspear had given to the Faculty of Arts. Part of the endowment is to be used to create stronger links between the Department of Music, the Edmonton Symphony Orchestra, and the Edmonton Opera Association, so the Department had every reason to celebrate. The music had been chosen, the words had been written—and then everything changed. With the sympathetic and wise help of Dr Patricia Clements, Dean of the Faculty of Arts, and Meg Clarke of the Development Office, we were able to get through the day and prepare ourselves to continue with the celebration.

That afternoon I had to change the words I was going to say, and we had to modify the musical program we had chosen. The words I wrote seemed to strike a responsive chord in many people, and I thought it might be good to share them with the readers of In Tune. I toyed with the idea of rewriting the end so that it would come to a full close, but it occurred to me that its inconclusiveness and lack of completion serve as an appropriate metaphor for the abrupt interruption of a flourishing career.

"Where words lose their power, there music begins; where words lose their meaning, there music begins, where all the words have been spoken, there music begins. When it is impossible to speak, music speaks for us and to us. And at that point beyond words and beyond speaking we make a miraculous discovery; that, in music, joy and sorrow, ecstasy and pain, celebrating and mourning, the whole universe of human passions that jostle for space in our hearts and souls, are mingled, transformed, and transcended.

"And so it is fitting that we celebrate Francis Winspear's gift to the Faculty of Arts with music. I would not pretend to be able to add to the eloquent words that have already been spoken, but that is not to say that there is nothing left to say. And that must be said with music. We celebrate with stringed instruments, trumpets, and keyboard instruments, with processionals and quartets, with marches and fantasies. We celebrate the sense of exhilaration we feel when superbly trained musicians make light of enormous technical difficulties and in the process give us a glimpse of the perfection that in our everyday lives we so rarely achieve, yet to which we know we are to aspire. We celebrate the fact that, thanks to Dr Winspear's gift to the Faculty, superbly trained artists and scholars will continue to come to this campus to show us what might, and what should, be.

"But tonight our celebration is tinged with sadness. The Department of Music lost a gifted colleague, an inspiring teacher, and a good friend when Christopher Lewis died last night on a road near Fox Creek, Alberta. We are certain that he would have wanted our celebration this evening to continue; no one was more delighted with this endowment and its terms of reference than Christopher Lewis. And so we will celebrate; but we cannot ignore our heavy hearts. Music mirrors the universe of human passions that jostle for space in our hearts and souls, and we find that in order to follow our hearts we must make some adjustments to the program. The concert will begin with the slow movement of the Brahms Piano Quartet."

Wesley Berg

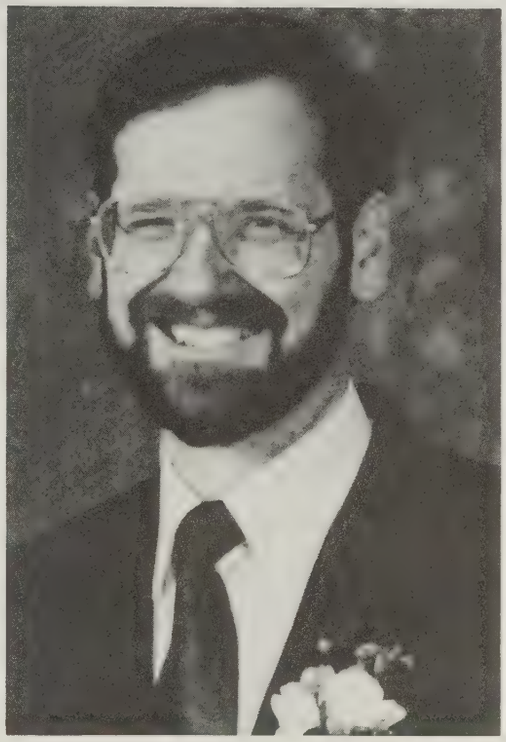
**In Tune:** *Words on Music* is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Building, Edmonton, Canada T6G 2C9, (403) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

## Christopher Lewis 1947-1992

When Christopher Lewis was profiled in our January 1992 newsletter, it was through the eyes of one of his dearest friends, Alfred Fisher. It was an intimate portrait of an inspiring teacher and scholar. Last week the Department of Music lost that inspiring presence when Professor Lewis was killed in an automobile accident and at his funeral it was Alfred Fisher who was called upon to put into words our grief and sadness at this tragic loss.

Christopher Lewis was at the height of his powers: a teacher with an unshakable grasp of empirical laws who kept his eyes on the stars, a scholar who relished debate and yet fell silent under the spell of those stars, a devoted friend to those who shared his high ideals and an enemy of the mediocre.

To commemorate his life, Christopher Lewis's family and the Department of Music invite donations to help establish a scholarship in his name through the Christopher Lewis Memorial Fund. Cheques should be made payable to The University of Alberta and addressed to the Development Office, 450 Athabasca Hall.



## Lecture Series

**The Department of Music presents a series of lectures featuring a variety of music-related topics presented by visiting lecturers, faculty and students. These lectures and demonstrations are presented free of charge and all are welcome to attend.**

**Carole Terry,** *University of Washington, Seattle*

Lecture/Demonstration on French Baroque Organ Music

Saturday, at 1 pm
November 7, 1992
Convocation Hall, Arts Bldg.

**Jolanta Pekacz,** *Killam Post-Doctoral Fellow, University of Alberta*

"Popular Music in Historical Perspective"

Thursday, at 3:30 pm
November 12, 1992
Room 2-32 Fine Arts Bldg.

# Profile: Michael Roeder



(photo: J Warwaruk)

*Reprinted from Folio, May, 1992*

One reason that Michael Roeder, teacher, has become Michael Roeder, Rutherford Award-winning teacher, is that he's very much a student.

To explain: Professor Roeder is a teacher of the Department of Music who, while he's "gained some knowledge," is still a student who enjoys "sharing in the exploration with students. Being a professor," he says, "means you're a student all your life and you're constantly exploring and learning." Physically, Professor Roeder is alone at the front of the classroom. Philosophically, he's in the students' midst.

A love of music came over him at the age of 12 (his heroes as a teenager were Stan Getz and Igor Stravinsky), and he might have become a composer or professional musician were it not for the fact he got a part-time job teaching the fundamentals of music. At the end of the last class, a student stayed behind, placed his backpack on the grand piano, took out two glasses and a bottle of Mateus, poured generously and toasted his teacher. That helped to point him in the direction of the teaching profession; two other events set him in motion. He had just earned his PhD in Historical Musicology and was faced with a job market that was "extremely tight, even more so than now." There was a late resignation at his alma mater (The University of Southern California at Santa Barbara) and, at about the same time, Professor Roeder's students (perhaps led by the wine fancier) presented a written petition that urged the administration to have him retained in a permanent position.

It was in 1974 that Professor Roeder, hearing of an opening at the University of Alberta's Department of Music, applied and secured the appointment. (He had visited western Canada earlier and liked it very much.) He has taught three of the four composer courses offered at the 400 level and given seminars on diverse topics, for example, Romantic Chamber Music, Mozart Operas, the Classical Sonata and Haydn Symphonies. In the fall, he and Brian Harris, a 1991 recipient of the Rutherford Award, will team-teach a course on the music of JS Bach.

In 1977, Professor Roeder, discerning a need for a jazz history course, made the right sort of overtures because he soon found himself talking to students about seminal figures like Jelly Roll Morton, Duke Ellington and Miles Davis. (Professor Roeder says he loves jazz and classical music equally. "I don't think it's unusual to appreciate both although some people do.")

The History of Jazz course is not a requirement for any curriculum and attracts students from many disciplines. His course on Beethoven has about 20 students, most of whom are BMus undergraduate students.

Professor Roeder enjoys teaching both and, while some students from other departments lack the theoretical knowledge of Department of Music students, he's willing to make an extra effort to help them. "I want to be a good teacher and communicate with students. I'm always looking to modify things."

He has musical likes and dislikes ("Miles Davis was a fascinating leader who changed styles frequently; Liszt's ideas about music are fascinating, but the results are flat and repetitive"), but does not reveal them in his teaching because he wants students to develop their own judgements.

Professor Roeder has attended various University Teaching Services seminars and "taken away ideas from them and also from colleagues." On one level, Professor Roeder acknowledges that one doesn't capture the Rutherford Award without others' help. On another level,

*(Continued on page 6)*

"Being a professor means you're a student all your life and you're constantly exploring and learning."

# Profile: Brian Harris



*Reprinted from Folio, May, 1991*

There was a moment in 1969 when Brian Harris stepped out on a limb as only a 24-year-old neophyte lecturer can. As if the four full course equivalents on music history weren't daunting enough, the undertaking "was all new, there was no material for me to inherit," he says of his start as a teacher. If Professor Harris, a harpsichordist and pianist, did wonder if perhaps performing might have been the better choice, it was only for a millisecond. He wanted to teach, he loved his subject and he had confidence that stemmed in part from his having been awarded the first MMus degree granted by the University of Alberta.

Trial and error marked his first few months in class as he sought to develop a style that was right for him. As it turned out, the style is that of teaching as a performance. "I play to an audience when I teach," he said recently in reflecting on a teaching career that has been capped this year with the Arts Undergraduate Teaching Award and the Rutherford Award for Excellence in Undergraduate Teaching.

In discussing "the only teaching job I've ever had," Professor Harris says, "I generally expect students to respond with the kind of energy and inquiry that I would expect an audience to display at a [music] performance. If they are having a good time they will learn," he says matter-of-factly.

A world traveller who collects posters, pictures, books and bric-a-brac as he goes, Professor Harris is noted for bringing these materials to class and using them to cut down the distance between students and the world of medieval, renaissance and baroque music.

There's a certain flexibility in each of his classes, with the chief example being medieval and renaissance music. "There are so many creative things you can do with this kind of music. There are no familiar paths ... it's not like a class on the music of Mozart where students believe they know all there is to know," he says.

"If I have a hidden agenda, it's to agitate and stimulate students in a positive sense. I ask a lot of questions and expect a lot of answers."

There may be a tendency to think that only students registered in the Department of Music take music courses. During his career, Professor Harris has taught service courses for students from nearly all Faculties on campus and he delights in recalling the aptitude of Rehabilitation Medicine students and the insights contained in an engineering student's paper on the violin makers of Cremona.

Lectures on music history/ musicology, harmony, counterpoint, score reading, Baroque Orchestral Music, and German Romantic Opera (this is by no means the complete list of subjects he's taught) underline Professor Harris's versatility. Ever alert to broadening his scope, he has lectured on behalf of the Departments of Art and Design, Drama, History, and Romance Languages, and he's anxious to develop a course on the history of opera in general and the music of Wagner in particular.

One of the external reviewers of Professor Harris's undergraduate teaching record comments: "His recent undergraduate offerings span a number of musical style periods from the middle ages through the modern period and such widely divergent genres as sacred monophony and chamber music. In a small department, it must be of great advantage, administratively speaking, to have on one's staff a music historian who can be so eclectic."

*(Continued on page 6)*

"If I have a hidden agenda, its to agitate and stimulate students in a positive sense."

## Profile: Michael Roeder continued

he knows that the honour is based on an individual's ability to instill knowledge in students. That he can do that consistently is a tribute in itself because music, being so abstract and not bound by words, does not easily lend itself to discussion.

"The Rutherford Award means that my contributions in the area are recognized. It's exciting that my students and colleagues value my teaching that much," Professor Roeder says.



Michael with his wife, Antoinette on one of their favorite vacations -- hiking in the Canadian Rockies. (photo: MTR)



Brian Harris "jamming" near Bukittinggi, West Sumatra, Indonesia.

## Profile: Brian Harris continued

Professor Harris considers himself a humanist first and a musician second, an outlook that prompted one of his students to remark: "But far beyond Music History, he has inspired me to continually broaden my understanding of many subjects, to see how they relate to each other, and then to explain them for the benefit of others. A good bit of his success in teaching I attribute to his outstanding example as a person who loves to learn and sees learning as a life-long, entirely enjoyable process."

## Faculty Activities

**Marnie Giesbrecht** will be performing on the first concert of The King's College Performing Arts Series on Friday, November 20 at 8 pm in West End Christian Reformed Church, Edmonton. . . The Alberta College Conservatory Summer Band Workshop faculty recital featured **William H Street** performing with pianist Michael Rose in a preview of two movements of the new *Concerto for Saxophone and Orchestra:* ***Tre Vie*** by composer **Malcolm Forsyth.** Drs Forsyth and Street then took the *Concerto* to Pesaro, Italy for its world premiere. The Orchestral premiere with the Orchestra Philharmonica Marchigiana under the direction of Maestro Fabio Maestri, took place on September 4 during the 10th World Saxophone Congress. . .

# Visiting Artist:
# Claude Delangle, saxophonist

**with Odile Delangle, pianist**
**Friday, November 6, 1992**
**at 8 pm, Convocation Hall**



Since receiving the First Prize for both saxophone and chamber music from the National Superior Conservatory of Music of Paris in 1979, Claude Delangle has become the major moving force in the world of saxophone in France. He is without peer as a concert artist, educator and champion of new music for his instrument.

He is presently saxophone soloist with Pierre Boulez's *Ensemble Intercontemporain* and Professor of Saxophone at the National Superior Conservatory of Music in Paris. In addition he performs throughout the world as recitalist and soloist with chamber ensembles and orchestras. His over twenty recordings for the Harmonia Mundi, Erato and Verany labels have received high critical acclaim and include works by Luciano Berio, Edison Denisov, Karlheinz Stockhausen, Iannis Xenakis, Betsy Jolas and Gérard Grisey.

He is director of "The Claude Delangle Collection", a collection of contemporary saxophone music for the French music publisher *Editions Henry Lemoine*. Since 1985, he has been sponsored by both the Selmer and Vandoren companies.

His masterclasses have taken him around the world including Japan and Korea as well as France, United States, Denmark, Italy, Switzerland, Germany, Yugoslavia, and Africa. He is President of the International Association for the Expansion of the Saxophone and is the organizer of the Saxophone-Composers Conferences of Boulogne.

In January he gave the French premiere of the *Concerto for Saxophone* by Esa-Pekka Salonen with the National Orchestra of France. In May he gave the French premiere of the *Concertante II* by Ralph Shapey with the *Ensemble Intercontemporain* and later performed at the Bucharest Festival and with the Timisoara Philharmonic for two concerts.

During the 10th World Saxophone Congress he played the world premiere of Edison Denisov's alto saxophone concerto in Pesaro, Italy. In October he recorded the Webern *Quartett* with Pierre Boulez for the Deutche Grammophon label.

**Odile Delangle,** pianist, was born in Avignon, France. She completed her studies in the city of Lyon where she won the *Médaille d'Or* of the *Conservatoire National de Région* in 1973. She later studied in Paris at the *École Normale de Musique* where the jury unanimously awarded her the *License de Concert* as well as the *License d'Enseignement.* Ms Delangle is a laureate of numerous international music competitions, including the Maria Canals Competition in Barcelona, Spain and the International Competition in Musical Interpretation in Geneva, Switzerland.

Since being appointed Professor of Piano at the *École Normale de Musique de Paris* in 1978, she has performed and recorded as a soloist and a chamber music player in France, Germany, Italy, Spain, Belgium, the United States and Japan. Ms Delangle was appointed accompanist at the *Conservatoire Supérieur de Musique de Paris* in 1988.

See **Program Previews** for details about the concert program and the masterclass.

# Alumni in the News: Michel Gervais

In September 1991 Michel Gervais (BMus 1978) became Maître de la Chapelle de Notre-Dame de Paris. We "did lunch" in Paris on a rainy day in March (1992) and I had a chance to find out more about his prestigious new job.

On our way out of the Cathedral, where we had met, we strolled through the choir, Gervais' primary musical "workplace." He explained that while construction of Notre-Dame Cathedral began in 1163 and took nearly one century to complete, many changes had been made over the ensuing years. For example, of special interest to him was the dismantling, at the beginning of the 18th century and during the reign of Louis XIV of the east and west ends of the choir. The wooden panelling and stalls that extended in a large "U" on the inside of the choir wall were removed at the east end, as well as well as the "jubé" at the west end, a succession of 5 arches backed up against a stone wall, which enclosed the choir and separated it from the rest of the cathedral.

Notre-Dame Cathdral, Paris



Naturally, this had an effect on acoustics.

Also affecting the acoustics was the practice of adorning the chancel and sancturary walls and pillars with curtains, tapestries, rugs and banners on feast days, while leaving the space relatively unadorned on common days. Acoustical conditions therefore changed according to the liturgical rank of the day. Consequently, while Gregorian chant was heard every day of the year, organ music, highly embellished music of l'Ecole Notre-Dame and polyphony were performed only on solemn occasions, when the church was acoustically least reverberant.

This casual conversation on the way to lunch dramatized for me the importance of Gervais' new position. He has become an integral part of a great musical tradition spanning several centuries, and now faces the challenge of making his own contribution.

That contribution is going to be multi-faceted, as he enthusiastically explained. He has been hired not only to direct the music activities associated with the many religious services, but generally to re-vitalize the musical life of the Cathedral. Foremost on his list is the renewal of the "maîtrise," a choir school in the tradition of l'Ecole Notre-Dame, for boys who will pursue their normal schooling in the morning, and receive 4 to 5 hours of musical training every afternoon. He will also revamp the existing choirs, create new ones (including an ensemble specializing in medieval music), develop an international artist-in-residence program for performers, composers and musicologists, as well as co-ordinate the musical services of the Cathedral's four (!) organists, oversee concert series, and begin to plan recording projects.

That might seem like a lot for a native of Falher, Alberta (that's near Peace River, if you didn't know), but he faces it with confidence. A double major at the University of Alberta, Gervais studied voice with Jean Létourneau, piano with Ernesto Lejano, and conducting with Alexandra Munn. "The education I received at the University of Alberta was perfect - a performing focus, while developing well-rounded musicianship. And, as I later found out, the quality of instruction I received there stood up very well by international comparison. Without it I couldn't have gone on."

After graduating in 1978 Gervais went to Sweden for two years of study with the renowned choral conductor, Eric Ericson, and later did more work in London and Vienna. In 1980 he founded Edmonton's Pro Coro, a professional chamber choir, still an important musical asset for our community. In 1987 he gave

## Michel Gervais continued

into wanderlust again and moved to Paris to undertake a conducting apprenticeship at the Paris Opera. In 1988 he was appointed by the French Minister of Culture as Music Director of the Maîtrise Nationale at the Chateau de Versailles where, among other things, he was to establish a choir school in conjunction with the Centre de Musique Baroque de Versailles. His work at Versailles led directly to his new postion.

Musical excellence, a well-rounded musical education, a breadth of experience and a buoyant enthusiasm are on Michel Gervais' side as he confronts the daunting tasks ahead. It's strange, but after having had lunch with him, it didn't seem that Falher, Alberta and the Cathedral of Notre-Dame de Paris were as far from one another as I had previously thought.

*by Fordyce Pier*



Notre-Dame Cathdral, Paris

## Faculty Recital Series 1992-93

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

**Tanya Prochazka, cellist, with Stéphane Lemelin, pianist**
**November 8, 1992**
*Beginning at 8 pm in Convocation Hall.*

**Fordyce Pier, trumpeter**
**Marnie Giesbrecht, organist**
**November 11, 1992**
*Beginning at 7 pm at West End Christian Reformed Church.*

**William H Street, saxophonist**
**January 22 & 23, 1993**
*with the Edmonton Symphony Orchestra, directed by Brian Priestman beginning at 8 pm in the Jubilee Auditorium.*

**Helmut Brauss, pianist**
**February 6 & 21, 1993**
*with the Edmonton Symphony Orchestra under the direction of Uri Mayer beginning at 8 pm in the Jubilee Auditorium.*

**Norman Nelson, violinist**
**Stéphane Lemelin, pianist**
**February 15, 1993**
*Beginning at 8 pm in Convocation Hall*

**Fordyce Pier, trumpeter**
**February 16, 1993**
*Beginning at 8 pm in Convocation Hall.*

**Stéphane Lemelin, pianist**
**March 5, 1993**
*Beginning at 8 pm in Convocation Hall.*

See **Program Previews** in the relevent issues of In Tune for program details.



Fordyce Pier

# November 1992

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| 1 | 2<br>12:00pm Visiting Artist Recital: Luc Beausejour, harpsichord in Convocation Hall | 3 | 4 | 5 | 6<br>8:00pm Visiting Artist Recital: Claude Delangle, saxophonist, in Convocation Hall | 7<br>1:00pm Lecture/ Demonstration with Carole Terry, organist in Convocation Hall |
| 8<br>8:00pm Faculty Recital: Tanya Prochazka, cello with Stephane Lemelin, piano, in Convocation Hall | 9<br>8:00pm Master of Music Recital: Denise Lucyshyn conductor with the Lab Choir, in Convocation Hall | 10 | 11<br>7:00pm Faculty Recital: Fordyce Pier, trumpet & Marnie Giesbrecht, organist at West End Christian Church<br>Remembrance Day | 12<br>3:30pm Lecture with Jolanta Pekacz in Rm 2-32 Fine Arts | 13 | 14<br>8:00pm Opera Workshop in Convocation Hall |
| 15<br>8:00pm Recital: The Hammerhead Consort in Con Hall | 16 | 17 | 18 | 19 | 20 | 21<br>Concert Choir fund-raising dinner & evening of entertainment at the Mayfair Golf & Country Club |
| Made in Canada Festival | | | | | | |
| 22<br>8:00pm KILBURN ENCOUNTERS II in Convocation Hall<br>Presented as part of the Made in Canada Festival. | 23 | 24 | 25<br>12:10pm Noon-Hour Organ Recital in Convocation Hall<br>8:00pm Symphonic Wind Ensemble concert in Con Hall. | 26 | 27<br>8:00pm Madrigal Singers Concert in Convocation Hall | 28 |
| 29<br>3:00pm Concert Band Concert<br>8:00pm University Symphony Orchestra Concert<br>both concerts take place in Convocation Hall | 30<br>8:00pm Stage Bands I & II Concert, in Convocation Hall | | | | | |

University of Alberta
Edmonton, Canada

Events are subject to change.

# December 1992

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | 1 | 2<br>5:30pm - 7:30 & 8-10 pm Chamber Music Concerts, Con Hall | 3<br>5:00pm Advent Service in Convocation Hall | 4 | 5 |
| 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| 20 | 21 | 22 | 23 | 24<br>Christmas Eve | 25<br>Christmas | 26<br>Boxing Day |
| 27 | 28 | 29 | 30 | 31 | | |

Events are subject to change.



# Johann Strauss Foundation

The Johann Strauss Foundation was established in 1975 by Edmontonians of Austrian heritage to commemorate the great Viennese composer Johann Strauss II. The principal aim of the foundation is to support musical education in Alberta and particularly to encourage young Alberta musicians who wish to further their musical studies in the cultural environment of Austria. Each year the Foundation awards scholarships to young musicians for advanced study at registered public or private institutions in Austria, traditionally in Vienna or Salzburg. Applicants are evaluated on the basis of their past artistic achievements, their professional intentions, the nature and length of the proposed program of study in Austria and financial need. Auditions are heard by a committee of various experts in the field of music and the awards are announced at the annual gala "Johann Strauss Ball."

Honorary patrons of the Foundation are the Right Honorable Edward Schreyer and his wife Lily Schreyer.

Since the first scholarships were awarded in 1976, the Foundation has supported University of Alberta students most generously with 41 of the 62 total scholarships awarded since 1976 going to Department of Music graduates. These recipients can be found pursuing graduate degrees in music, conducting orchestras, teaching their craft and in almost every area of arts administration.

The Foundation has also supported masterclasses and recitals in the Edmonton musical community such as the TriBACH Artist-in-Residence masterclass with Paul Badura-Skoda at Alberta College and recitals by pianist Helmut Brauss.

It is through the hard work and dedication of the Foundation Scholarship Committee Chairperson, Mrs Anne Leeb, that the Foundation has maintained its high standards in the talent of the recipients each year. Although she has resigned her position after 25 years of volunteer work with the Vienna Opera Ball Scholarship Trust Fund and later with the Johann Strauss Foundation, Mrs Leeb is still very much involved in the work which has contributed so much to the Edmonton musical community.

# Concert Choir Fund-Raising Dinner



On November 21, the University of Alberta Concert Choir will be presenting their second annual fund-raising dinner and evening of entertainment. This year the event will take place at the exclusive Mayfair Golf and Country Club.

The evening will feature a delicious four-course meal accompanied by a variety of performances by individual choir members. These talented performers will present classical and folk songs, show tunes, a juggling act and much more!

The after-dinner program will feature the Concert Choir performing works by Haydn, Brahms and a selection of folk songs and spirituals.

Tickets are $50. per person (a portion of which is a tax-deductible donation) and proceeds will be used to help fund the Choir's concert tour to British Columbia in May 1993. If you would like more information or wish to reserve tickets, please contact ensemble director, Debra Ollikkala at 492-2384 or 492-3263.

# "WANTED": The Search for Lost Alumni

The following list contains the names of people who have studied music at the University of Alberta and with whom we have subsequently lost touch. It is our hope that IN TUNE readers can assist us in locating these graduates. If you are know the whereabouts of any of these people, please call the Department of Music at 492-0601 or write to us at 3-82 Fine Arts Building, University of Alberta, Edmonton, T6G 2C9. Sorry, no reward money is available, but we really do appreciate your assistance.

John Adrian MMus 77

Bruce Anderson BMus 87

Janet Andrews BMus 76

Delbert Becker-Thurston BMus 71

Heather Becker-Thurston BMus 71

Amina Beecroft MMus 83

Sherry Belcourt BMus 69

Nancy Bell BMus 88

Zdenka Berka (Pankova) MMus 76

Janet Beulher (Zinger) BMus76

Kevin Biegel BMus 86, BEd 88

Heidi Breier BA 89

Tim Bowen BMus 79

Jose Buonocorso MMus 88

Beverly Burrows BA 74, BMus 76

Mary Campbell BEd63, MEd91

Richard Chung BMus 86

Isobel Clowes BMus 61

Beverly Cohen BMus 74

Catherine Corneliuson BMus 70 MMus 72

Loretta Dueck BMus 84

Ann Ganser BA 85, B Spec. 87

Peter Hardwick MMus 70

Robert Howey BMus 82

Patricia Jewell BMus 63

Kevin Kirkland BMus 85

Kirsti Kluge BMus 72

Jacqueline Krahn BMus 75

Doris Kung BMus 91

David Kyle MMus 81

Paulette Rosemarie Lagasse BEd 83

Andree Lemieux BMus 80

Wayne Lepine BMus 87

Marilyn Lester (Liebnow) BMus 78

Anne Longworth BMus 77

Kenneth Marsh BEd 83

Douglas Mason BMus 74, BEd 77

Gordon Maxwell BMus 82

Barbara McLean BMus 77

Karolee Melin BMus 78, BASpec. 78

Carlene Mercer (Kanbara) BMus 77

Norman Miller BMus 75

Janet Mitchell BMus 82

Jamieson Moore MMus 77

Neil Moran BMus 63

Gilbert Munroe MMus 71

Sharilyn Myers BMus 70, BEd 71

Marlene Nepstad BMus 65, Spec 65

Margaret Oucher (Bradner) BMus 76 BEd 78

Bonnie Panych BMus 82

Ralph Peach BMus 70, BEd 71

Jacqueline Preuss BMus 74, MMus 81

Murray Reid BMus 79

Henry Renz BEd 83

Monica Rist MMus 88

Karl Rose MMus 77

Heather Shea BMus 85

Jeffrey Siegel BMus 85

Ellen Stirling (Zinger) BMus 70, BEd 72

Ewa Stojek MMus 81

Archie Stone BMus67

Stephanie Sum BA 91

Mella Sung BA 88

Allan Teeple MMus 75

Lisa Tinney BMus 84

Anna Unyk Spec. 77, BMus 78, BA Spec. 80, MEd 82

Lorraine Vallee BA 83

John van Praag BMus 75

Roxanne van Wyk BMus 83

David Zowtuk BMus 76

# Visiting Artist: Luc Beauséjour, harpsichordist



**Monday, at noon**
**November 2, 1992**
**in Convocation Hall**

Audiences enjoy Luc Beauséjour's sparkling performances and imaginative commentary. First prize winner at the Scarlatti International Competition in Boston in 1985, he also won top honours at the Tallahasse International Competition in 1982. Mr Beauséjour has performed in Canada, the United States and Europe and has been invited by many festivals, including Lanaudière, Montréal, Québec and Lamèque. His concerts are often heard on CBC Radio and he has made numerous television appearances.

A native of Rawdon, Québec, Mr Beauséjour began his harpsichord studies with Mireille Lagacé and also studied organ with Bernard Lagacé. He was awarded a grant by the Canada Council to work with Ton Koopman in Amsterdam and later studied with Kenneth Gilbert in Strasbourg, France. In 1991 he received his doctorate in music from the University of Montréal. His teaching and choral conducting skills are much in demand.

See **Program Previews** for concert program details.

# Student and Alumni Activities

**Elizabeth Laich** (BMus 1987) received a Performance Diploma at the Hochschule für Musik in Hanover, Germany and completed a Masters degree at the University of Toronto. She returned to Germany where she has established a successful piano duo with a young German pianist. . . Bachelor of Music students: **Lisa Wagner, Elizabeth Sluys, Heather McIlroy and Dana Baillie,** were recipients of the Symphony Women's Educational Assistance Fund scholarships... **Brenda Bodnar** (BMus 1990) taught for Yamaha Pianos & Organs Ltd. in Edmonton for one year before moving to Japan to teach English as a second language and work for the Ministry of Education with the Exchange and Teaching Program. Brenda is now at the U of A pursuing a BEd After Degree with a major in French. . . **David Scott** (MMus 1992) has been commissioned by the Manitoba Chamber Orchestra to compose a large-scale work for string orchestra for the 1993-94 season. . . Master of Music candidate, **Kathleen Neudorf** (BMus 1990), soprano, will present a free noon-hour recital at Robertson-Wesley United Church, Edmonton, on November 12. . . Members of the **Academy Strings** travelled to Grande Prairie on September 25 to present concerts to students at the Grande Prairie Junior High School. . . Master of Music candidate, **Tom Holm** will direct The King's College Chamber Choir in the first concert of The King's College Performing Arts Series on Friday, November 20 at 8 pm at the West End Christian Reformed Church. . . **Julie Kehler** (BMus 1979) was appointed as Assistant Maître de Chapelle at Notre-Dame. She is the director of studies for the pedagogical activities of the Maîtrise and also the co-ordinator responsible for development of the Artist-in-Residence Program. Prior to the appointment, Ms Kehler was Executive Director of the Alberta Foundation for the Performing Arts. . . **Richard Van Der Woude** (BMus 1988, MMus 1992) is teaching privately and as a sessional instructor at The King's College and is also the Director of Music at Inglewood Christian Reformed Church.

# Organists' News

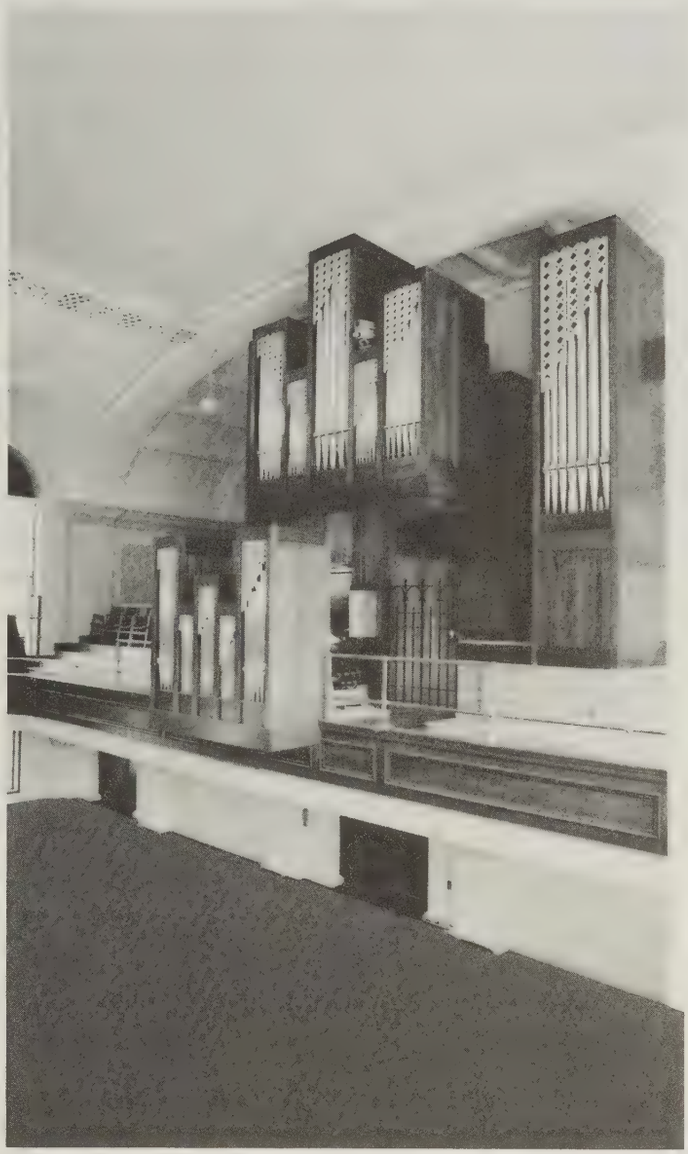
On Saturday, November 7, at 1 pm, **Dr Carole Terry,** Associate Professor of Organ and Harpsichord, from the University of Washington in Seattle, will give a lecture/ demonstration on French Baroque Organ Music in Convocation Hall. Admission is free. The event is co-sponsored by the Department of Music and the Edmonton Centre chapter of the Royal Canadian College of Organists.

**Marnie Giesbrecht** and **Fordyce Pier** will perform a trumpet and organ recital on Remembrance Day, November 11, at 7 pm in West End Christian Reformed Church, 10015 - 149 Street. The repertoire spans the 16th to 20th centuries and includes works for trumpet and organ: *Sept Danceries de la renaissance francais* by Claude Gervaise, *Sonata prima per trombetta solo* by Giovanni Bonaventura Viviani, *Prayer of St. Gregory* by Alan Hovhaness, *Ballad* by Gerhard Wuensch, and solo organ works: *Chorale no. 3 in E major* by César Franck and *Sonata no. 6 (Vater unser im Himmelreich)* by Felix Mendelssohn. For ticket information, call 454-8151.

**The Noon-Hour Organ Recital Series** continues, giving audiences an opportunity to hear students and visiting artists perform on the Convocation Hall Memorial Organ. Remember, if you work downtown, the LRT can transport you to Convocation Hall in 10 minutes or less!

Noon-Hour concerts are scheduled on the following Wednesdays: November 25/92 & January 27, February 10, March 31/93.

**The Advent Service of Lessons and Carols** will be held on December 3 at 5 pm in Convocation Hall. This event is co-sponsored by the Department of Music and the University Chaplain's Association. Admission is free of charge.





## The way we were . . .

**University of Alberta String Quartet** in the "new" Fine Arts Building (circa 1974)

# Visiting Artist: Jean-Marie Londeix, saxophonist

**KILBURN ENCOUNTERS II**
**Sunday, at 8 pm**
**November 22, 1992**
**in Convocation Hall**



Jean-Marie Londeix was a winner of the *Premier Prix de Saxophone* and the *Prix d'Honneur* while studying at the *Conservatoire National Supérieur de Musique de Paris* from 1951-52.

His extraordinary concert career consists of performances as an international soloist in Paris, London, Tokyo, Moscow, New York, Chicago, Washington, D.C., Toronto, etc. An excellent interpreter of the classical saxophone repertory, Monsieur Londeix has developed a deep love of contemporary music and has performed more than 200 world premières which have been dedicated to him.

From 1953 to 1970 he was Professor of Saxophone and Solfège at the *Conservatoire National Région de Musique de Dijon.* He was invited as guest Professor at the University of Michigan for the 1968 academic year and since 1970 has been Professor at the *Conservatoire National de Région de Musique de Bordeaux.*

A charter member of the World Saxophone Congress, which was established in 1969, he founded the *Association des Saxophonistes de France* in 1972. In 1977 he founded the *Ensemble International de Saxophones de Bordeaux* and has conducted concerts with this group throughout the world. Monsieur Londeix has devoted much of his time to teaching and to the publishing of educational materials and has prepared more than 200 students in his international saxophone class. The Washington Post writes of him: "Jean-Marie Londeix is the Dean of French saxophonists and has made Bordeaux Conservatory the world's leading center of saxophone studies".

Monsieur Londeix holds the distinction of being *Chevalier dans l'Ordre des Arts et Lettres* (1975) and an *Officier dans l'Ordre des Arts et Lettres* (1978). In 1988 he was elected President of the International Saxophone Committee of the World Saxophone Congress.

He has made over 15 recordings and edited and published more than 100 works for saxophone. He has, as well, written several books including *125 Years of Musique Pour Saxophone, Volume I* published by Alphonse Leduc (Paris), *Music for Saxophone, Volume II* published by Roncorp (New Jersey), *Le Saxophone* published by JC Lattés/Salabert (Paris), and *Hello Mr Sax!* published by Alphonse Leduc (Paris).

See **Program Previews** for concert program and masterclass details.

## 1992 Graduates

**Fall Convocation**

### Bachelor of Music:

Trevor Brandenburg
Barbara McKinley
Reiner Piehl

# Program Previews

**Monday, at noon**
**November 2, 1992**
Convocation Hall

**Noon-Hour Visiting Artist Recital: Luc Beausejour, harpsichordist**
Program: JS Bach *English Suite no. 3 in G minor;* A Forqueray *La Portugaise, La Couperin, La Sylva and La Leclair;* D Scarlatti *Sonatas in C major, K. 159 and K. 487, Sonatas in D minor, K 1* and *K. 141.* Free admission.

**Friday, 8 pm**
**November 6, 1992**
Convocation Hall

**Visiting Artist Recital : Claude Delangle, saxophonist** (Professor of Saxophone, Paris Conservatory) **with Odile Delangle, pianist** (Professor of Piano, École Normale de Musique de Paris). Program will include works by Grieg, Savary, Niculescu, Denisov, Schumann, Ravel and Villa Lobos. Admission: $7./Adults & $5./ Students & Seniors.

**Masterclass:** 1-4 pm at Buchanan Hall, Alberta College. Mr Delangle's visit is presented in association with the Alberta College Conservatory of Music.

**Sunday, at 8 pm**
**November 8, 1992**
Convocation Hall

**Faculty Recital: Tanya Prochazka, cellist with Stéphane Lemelin, pianist**
Program: **Robert Schumann** *Adagio & Allegro, op. 70;* **JS Bach** *Sonata in G major, for Viola da Gamba and Harpsichord, BWV 1027;* **Gabriel Fauré** *Deuxième Sonate, op. 117;* **George Arasimowicz** *Mesa for Solo Cello;* **Francis Poulenc** *Sonate.* Admission: $7./Adults & $5./Students & Seniors.

**Wednesday, at 7 pm**
**November 11, 1992**
West End Christian Reformed Church
10015-149 Street

**Faculty Recital: Fordyce Pier, trumpet with Marnie Giesbrecht, organist**
Program: **Claude Gervaise** *Sept Danceries de la renaissance francaise*; **Giovanni Viviani** *Sonata prima per trombetta solo;* **Alan Hovhaness** *Prayer of St. Gregory* and **Gerhard Wuensch** *Ballad;* and solo organ works by **César Franck** and **Felix Mendelssohn.** Call 454-8151 for ticket information.

**Saturday, at 8 pm**
**November 14, 1992**
Convocation Hall

**OPERA WORKSHOP performance, Alan Ord, director.**
Performing excerpts from: *The Medium* and *The Old Maid and the Thief* by **Menotti**; *Othello* by **Verdi**; *Don Giovanni* by **Mozart**; and *Captain Lovelock* by **John Duke**. Admission: $5./ Adults and $3./ Students & Seniors.

**Saturday, at 6 pm**
**November 21, 1992**
Mayfair Golf & Country Club

**Concert Choir Fund-Raising Dinner**
An evening of entertainment and fine dining in support of the Concert Choir's 1993 British Columbia touring fund. Tickets: $50/person (Tax receipts are available for a portion) Call Debra Ollikkala for tickets: 492-2384

**Sunday, at 8 pm**
**November 22, 1992**
Convocation Hall

**KILBURN ENCOUNTERS II** Program: **Barrie Cabena** *Variations on an Original Theme for Organ Duet;* **Malcolm Forsyth** *Canzona;* **Edison Denisov** *Sonate;* **Donald Steven** *In the Land of Pure Delight;* **Darius Milhaud** *La Création du Monde.* Performers: Roger Admiral, Malcolm Forsyth, Marnie Giesbrecht, Peter Jancewicz, Brian Jones, Jean-Marie Londeix, Michael Massey, Norman Nelson, Tanya Prochazka, David Quinn, Joachim Segger, David Stewart, Jan Urke, Geoffry Whittall, Harold Wiens, Shelley Younge. Admission: $7./Adults $5./Students & Seniors.

**Jean-Marie Londeix Masterclass:** 1-3:30 pm at Buchanan Hall, Alberta College. Presented in association with Alberta College Conservatory of Music.

**Continued on the following page**

# Program Previews continued

**Wednesday, at 12 pm**
**November 25, 1992**
Convocation Hall

**Noon-Hour Organ Recital** featuring performances by Department of Music graduate and undergraduate student organists. Program and performers to be announced. Free admission.

**Wednesday, at 8 pm**
**November 25, 1992**
Convocation Hall

**Symphonic Wind Ensemble Concert, Fordyce Pier, director.** Program will feature **Vincent Persichetti's** *Symphony no. 6* and works by **Wagner, Charles Ives** and **Roger Vaughan.** Admission: $5./Adults and $3./Students & Seniors.

**Friday, at 8 pm**
**November 27, 1992**
Convocation Hall

**Madrigal Singers Concert, Leonard Ratzlaff, director.** Program: **Brahms** *Part Songs, op. 104;* **Fine** *The Hour Glass;* **Barber** *Under the Willow Tree;* **Britten** Choruses from *Peter Grimes;* and motets by **Byrd, Lassus** and **Mathias.** Admission: $5./Adults and $3./Students & Seniors.

**Sunday, at 3 pm**
**November 29, 1992**
Convocation Hall

**Concert Band Concert, William H Street, director.**
Program will include works by **Vaughan Williams, Latham, Benson** and **Grainger.** Admission: $5./Adults and $3./Students & Seniors.

**Sunday, at 8 pm**
**November 29, 1992**
Convocation Hall

**University Symphony Orchestra Concert, Norman Nelson, director.**
Program: **Rossini** *La Gazza Ladra Overture;* **Britten** *Four Sea Interludes,* from *Peter Grimes;* **Brahms** *Symphony no. 1.* Admission: $5./Adults and $3./Students & Seniors.

**Monday, at 8 pm**
**November 30, 1992**
Convocation Hall

**Stage Bands I & II Concert: Neil Corlett and Gene Smith, directors**
Grant MacEwan Community College and U of A Stage Bands will present an evening of Big Band Jazz.Admission: $5./Adults and $3./Students & Seniors.
*The Stage Bands will present a concert at GMCC's John L Haar Theatre on Monday, November 16, 1992. Call 483-2312 for information.*

**5:30-7:30 & 8-10 pm**
**Wed., December 2/92**
Convocation Hall

**Student Chamber Music Performances**
Graduate and undergraduate students enrolled in Music x39 courses form a variety of performing ensembles which participate in this public performance as part of their course work. Free admission.

## A look ahead to events in January:

**Sunday, at 8 pm**
**January 17, 1993**
Convocation Hall

**KILBURN ENCOUNTERS III** Program: **Johannes Brahms** *Trio;* **Marcel Quinet** *Sonate à Trois, pour trompette, cor et trombone;* **Olivier Messiaen** *Quatuor pour la fin du temps.* Performers: Dawn Hage, Stéphane Lemelin, Kay McCallister, Dennis Prime, Tanya Prochazka, Ken Read, David Stewart. Admission: $7./Adults $5./Students & Seniors.

**Fri., & Sat., at 8 pm**
**January 22 & 23, 1993**
Jubilee Auditorium

**Faculty Recital: William H Street, saxophonist** with the **Edmonton Symphony Orchestra** under the direction of **Brian Priestman.**
Program: **Debussy** *Rapsodie pour orchestre et saxophone;* **Malcolm Forsyth** ***Tre Vie:*** *Concerto for Saxophone & Orchestra;* **Tchaikovsky** *Symphony no. 5, op. 64 in E minor.* Call the ESO Box Office for tickets: 428-1108.

**Wednesday, at 12 pm**
**January 27, 1993**
Convocation Hall

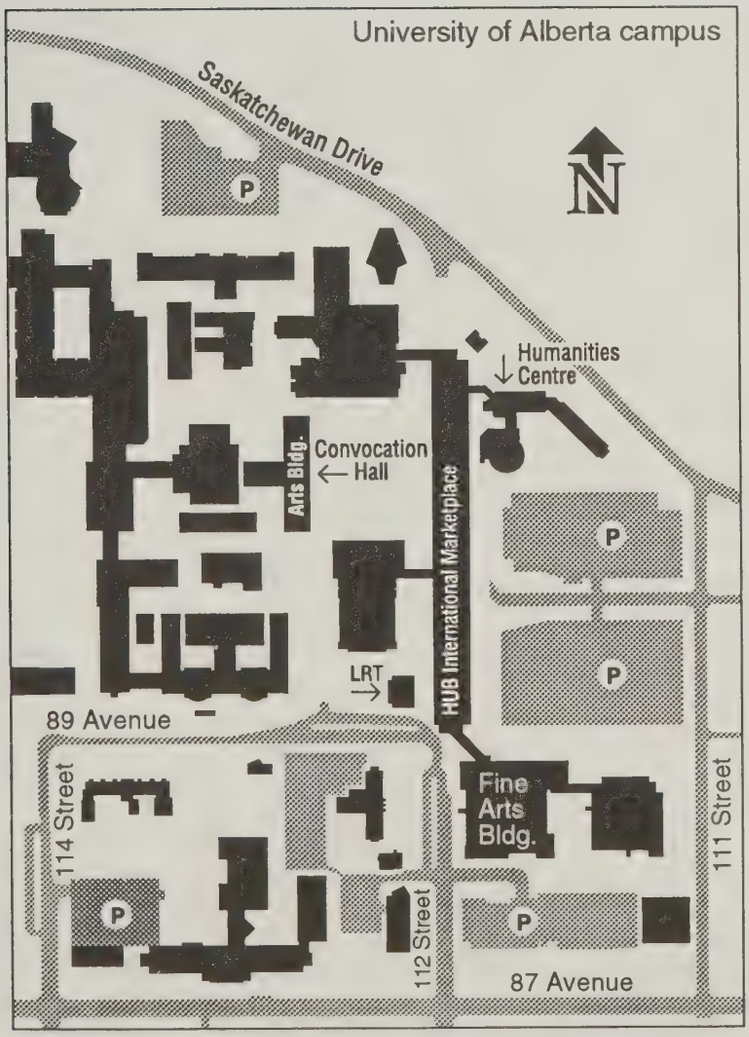
**Noon-Hour Organ Recital** featuring performances by Department of Music graduate and undergraduate student organists. Program and performers to be announced. Free admission.

# General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

**Please note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).




## Community Events

**The Richard Eaton Singers** will present its Fall Concert, entitled "Dona Nobis Pacem: Music for Remembrance Day", on November 6 & 7 at 8 pm at All Saints' Anglican Cathedral. The choir will perform works by Fauré, Vaughan William and Raminsh. For more information call 473-3737.

**Robertson-Wesley Church** is presenting a series of lunch time recitals on Thursdays, Nov. 5, 12, 19 & 26 and Dec. 3, 10 & 17. Call 482-1587 for information.

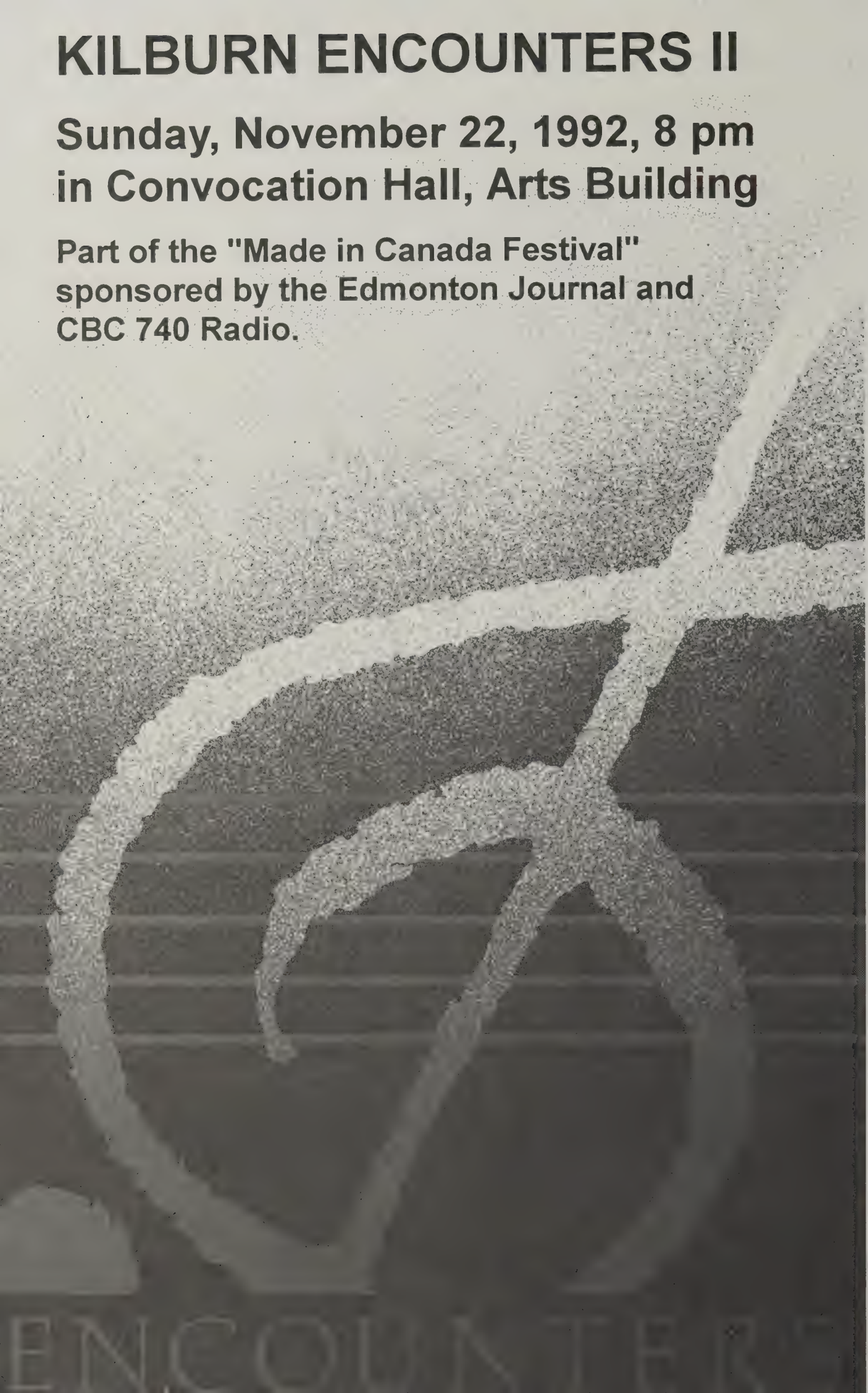
**The Edmonton Youth Orchestra** will present concerts at 2 pm on the following dates: Nov. 22 at Arden Hall, St. Albert, Dec. 5 in Convocation Hall, and Dec. 20, at the Jubilee Auditorium. Call 436-7932 for information.

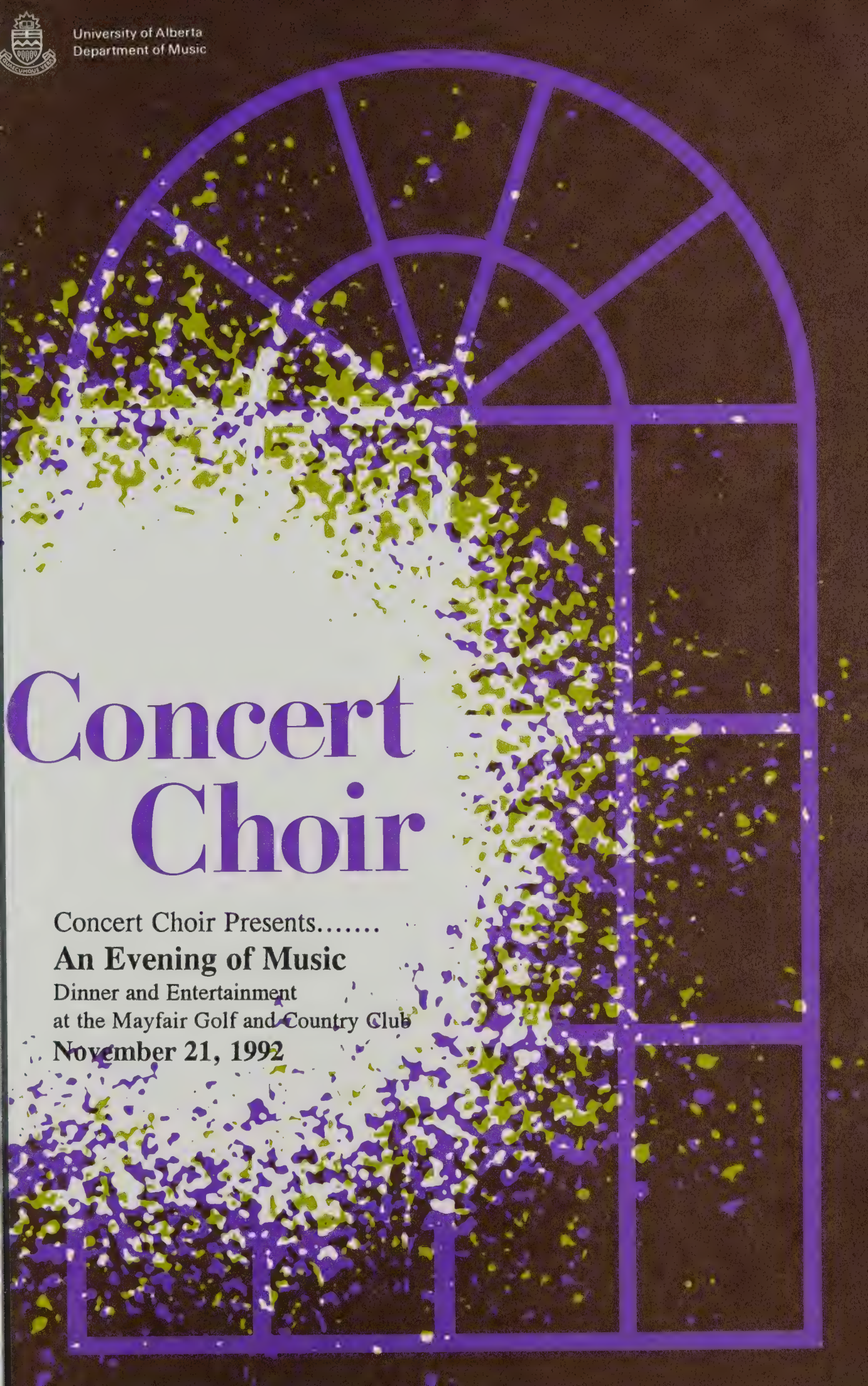
*Space in this column is provided as a service to community music groups. Submissions are welcome.*

# KILBURN ENCOUNTERS II

## Sunday, November 22, 1992, 8 pm
## in Convocation Hall, Arts Building

**Part of the "Made in Canada Festival" sponsored by the Edmonton Journal and CBC 740 Radio.**




University of Alberta
Department of Music
Concert
Choir
Concert Choir Presents.....
An Evening of Music
Dinner and Entertainment
at the Mayfair Golf and Country Club
November 21, 1992

# The Concert Choir

The Department of Music's largest choral ensemble, the University of Alberta Concert Choir has established a strong tradition of choral singing since its inception in 1970. Membership is open to students across the campus and is based on auditions held at the beginning of the year. In recent years the ensemble has comprised between 60 to 80 singers.

Choir Director Debra Ollikkala received her Bachelor and Master of Music degrees in Vocal Literature and Performance from the University of Western Ontario, and will be granted her Doctorate in Choral Conducting from the University of Illinois in May 1993. She has been the recipient of various scholarships and awards, including a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting. Since 1989 Debra Ollikkala has been Assistant Professor of Choral Music at the University of Alberta. She performs regularly as a soprano soloist, many programs of which have been recorded by the CBC, and is in increasing demand as a clinician, adjudicator and examiner.

The choir performs a variety of sacred and secular repertoire ranging from madrigals, partsongs and spirituals, to large works with orchestra. In addition to regularly scheduled concerts on the U of A campus, the choir has performed with the Edmonton Symphony Orchestra in each of its past two concert seasons. Their most recent collaboration, a performance of Poulenc's *Gloria* in October 1992, was recorded by CBC for national broadcast. The choir has also performed nationally and internationally in tours that have taken the singers to the United States, Europe and Asia.

In May 1993 the ensemble will be travelling to British Columbia for a ten-day concert tour, with performances in Vancouver and Victoria as well as other communities.

## Concert Choir Presents.....

# An Evening of Music

offering fine dining and musical entertainment in the exclusive atmosphere of the Mayfair Golf and Country Club

### Saturday, November 21, 1992

Cocktails 6:00 pm
Dinner 7:00

*Consomme Tio Pepe*

*Salad (mandarine oranges and almonds on butter lettuce, with champagne dressing)*

*Fresh Baked Salmon (covered with a delectable sauce, served with rice pilaf and vegetables*

*Mousse*

During dinner, individual members of the choir and small ensembles from within the choir will perform a variety of vocal and instrumental works ranging from classical selections to jazz and broadway. The evening will close with a performance of choral works by the entire Concert Choir.

Tickets are $50. per person
(A $22 per ticket tax receipt is available upon request)

For tickets and information, please call 492-2384 or 492-3263.

**Proceeds from An Evening of Music will assist in the Concert Choir tour to British Columbia in May 1993.**

# An Evening of Music
## Ticket Order Form

Please find enclosed $_____ for ___ tickets at $50.00 per person (a tax receipt is available for $22.00 per ticket).

Deliver tickets to:

Name:_____

Address: _____

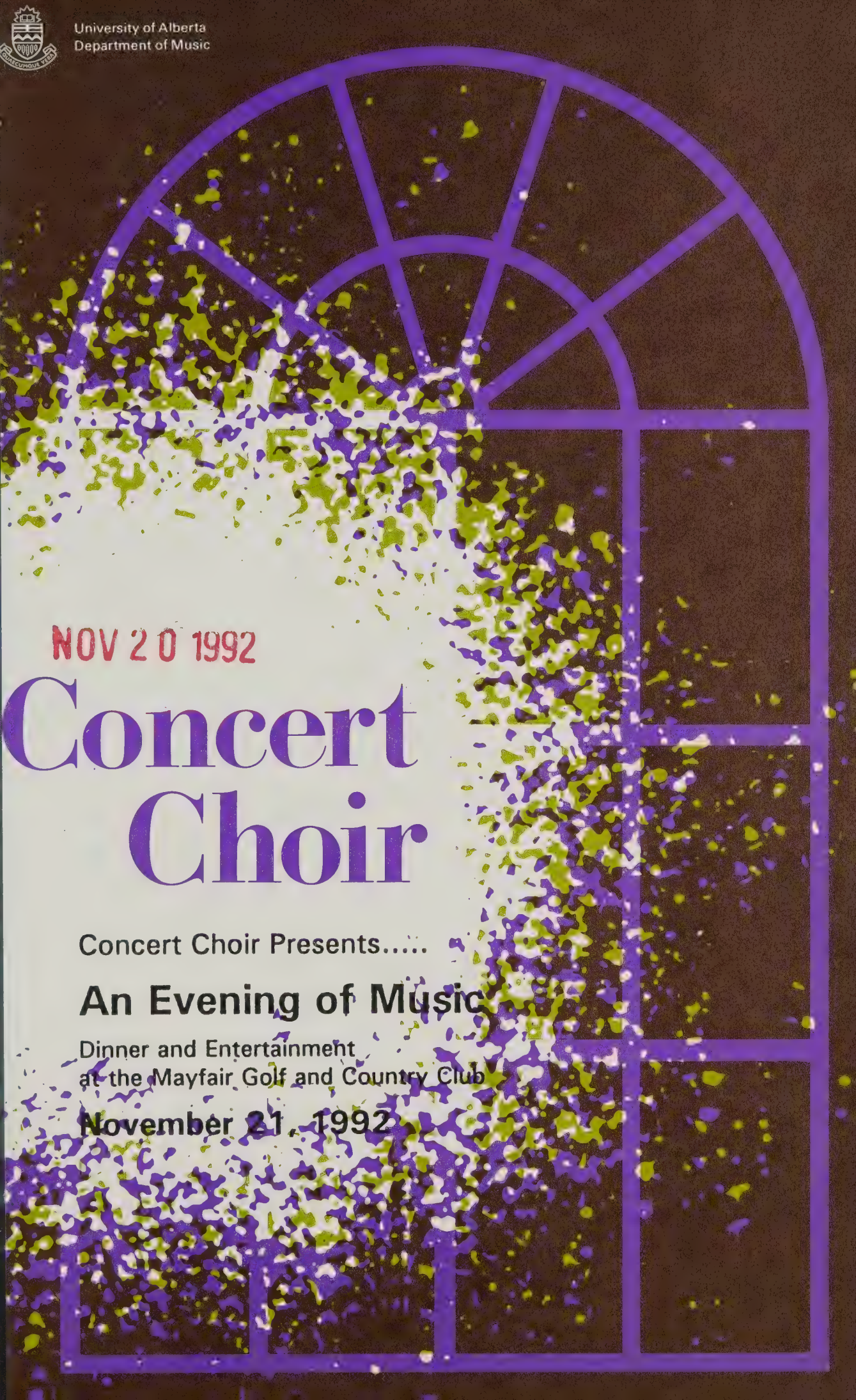
City/Prov. _____ Postal Code: _____

Telephone: _____

Please check if a tax receipt is required: _____

Send order form & cheque *(payable to U of A Concert Choir)* to:

University of Alberta Concert Choir
3-82 Fine Arts Building
University of Alberta
Edmonton, Alberta
T6G 2C9



University of Alberta
Department of Music

NOV 2 0 1992

# Concert Choir

Concert Choir Presents.....

## An Evening of Music

Dinner and Entertainment
at the Mayfair Golf and Country Club

**November 21, 1992**

## COCKTAIL HOUR ENTERTAINMENT

Lost Jimmy Whelan — Arr. Edith Fowke

**Leela Gilday, soprano**
**Lisa Johnson, piano**

Stars (from *Les Miserables*) — Claude-Michel Schönberg

**Lloyd Chung, baritone**
**Matthew Wiggins, piano**

The Road — Nicholas Colyer

**Margaret Romao, soprano**
**Nicholas Colyer, guitar**

Mother — Shauna Finlay

**Shauna Finlay, voice and guitar**

Swing low, sweet chariot — Arr. Brad Thiessen

**David Mabbott, baritone**

## DINNER ENTERTAINMENT

Selected works performed by harpist Joanna Foley

Lasciatemi Morire — Claudio Monteverdi

**Marcia Ostashewski, soprano**
**Elisabeth Scholtz, piano**

Benediction — Arr. Carl J. Nygard Jr.

**Leela Gilday, Lisa Johnson, and**
**Margaret Romao, sopranos**

Military March No. 1 — Franz Schubert

**Roman Matichuk and Matthew Wiggins, piano**

Prelude in C, Op. 12, No. 7 — Sergei Prokofiev

**Joanna Foley, harp**

## CLOSING PROGRAM

Pie Jesu (from *Requiem*) — Andrew Lloyd Webber

**Karen Charlton, soprano I**
**Marcia Ostashewski, soprano II**
**Elisabeth Scholtz, piano**

'Round Midnight — Arr. Dave Barduhn

**Michelle Rolfson, soprano**
**Elisabeth Scholtz, piano**

Pattii's Soul — Yvon Loiselle

**Pattii Yaroshuk, voice**
**Lane Arndt, Yvon Loiselle and**
**Sheldon Radford, guitar**

Sweet Georgia Brown — Arr. David Roxburgh
Ain't Misbehavin'(with thanks to Chopin)

**David Roxburgh, piano**

Slow Children Playing

**Rob Cline, Ken Decore and Justin McCoy**

Who is at my window, who? — Welford Russell
Spätherbst, Op. 92, No. 2 — Johannes Brahms
Abendlied, Op. 92, No. 3
You goin' to reap jus' what you sow — Arr. H T Burleigh
Bonavist' Harbour — Arr. D F Cook

**U of A Concert Choir**
**Dawn Marie Grose, accompanist**

The U of A Concert Choir wishes to thank the following performers for assisting in this evening's entertainment: Pattii Yaroshuk, Lane Arndt, Sheldon Radford, Rob Cline, Ken Decore.

## THE UNIVERSITY OF ALBERTA CONCERT CHOIR

Debra Ollikkala, director
Dawn Marie Grose, accompanist

SOPRANO I
Charlton, Karen
Grose, Dawn Marie
Harsch, Christy
Matichuk, Roma
Rolfson, Michelle
Romao, Margaret
Sas, Nadia
Storvik, Roberta
Wood, Carrie Lee

SOPRANO II
Chan, Shuk Yi
Engblom, Michelle
Gilday, Leela Joy
Johnson, Lisa
Lust, Jody L.
Ostashewski, Marcia
Winchell, Daena

TENOR
Lamoureux, Troy
McCoy, Justin
McKenzie, Eugene
New, Chris
Warren, Glen

BARITONE
Hensby, Michael
Loiselle, Yvon
Mabbott, David

ALTO I
Bushrod, Karen
Chun, Julie D
Finlay, Shauna
Foley, Joanna
Funk, Linda
Hamilton, Laura
Lee, Cynthia C
Scholtz, Elisabeth
Sitko, Adrienne
Thieven, Layla
Way-McClarty, Karyn
Wilcox, Elizabeth

ALTO II
Brown, Deirdre
Chen, Iva
Scott, Shelagh
Visconte, Geraldine
Wan Lim, Tanya Jessica

BASS
Chau, Kevin
Chung, Lloyd
Colyer, Nicholas
Martin, Clinton D C
Kelly, Robert
Roxburgh, David
Soldan, Tom
Stobbe, Jason
Suen, Wai Kong
Weninger, Russell
Wiggins, Matthew

In May 1993 the ensemble will be travelling to British Columbia for a ten-day concert tour, with performances in Vancouver, Victoria and other communities.

# In Recital

**ROSEMARIE C SIEVER, alto and tenor saxophones**

with

**TIIU HAAMER, piano**

**Tuesday, November 24, 1992 at 5:15 pm**

| | |
|---|---|
| Ballade (1938) | Frank Martin (1890-1975) |
| Ricerca per sassofono contralto solo (1992)<br>North American Première | Barbara Polacchi |
| Passerelles pour saxophone ténor seul (1989)<br>North American Première | Etienne Rolin (1952) |
| Etudes II, X, I pour saxophone alto et piano (1942-43) | Charles Koechlin (1867-1950) |

INTERMISSION

| | |
|---|---|
| Légende pour saxophone alto et orchestre (1903) | André Caplet (1878-1925) |

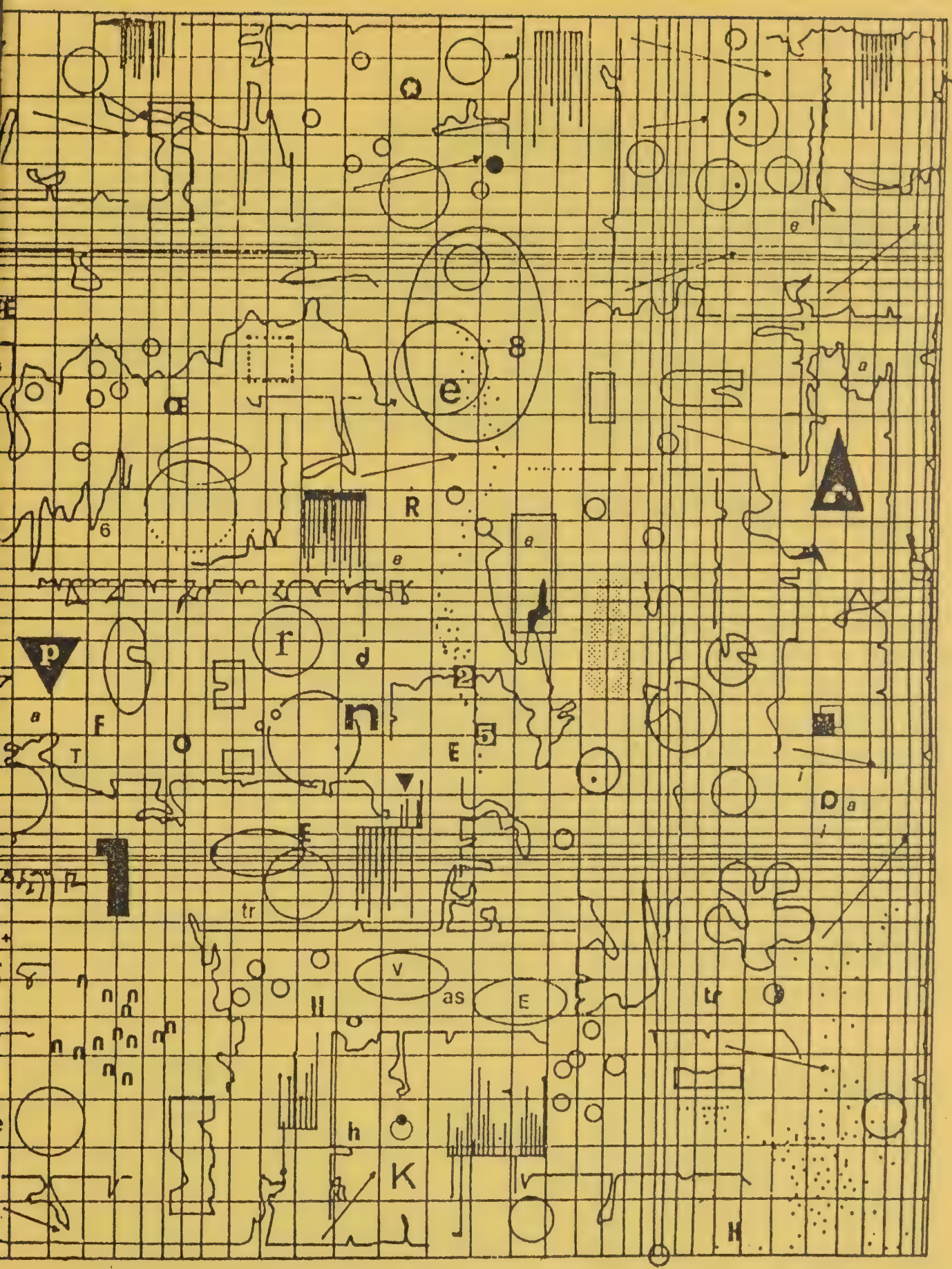
**Sharie Rathwell, conductor**
**Adrian Dyck, violin I**
**Hsing Jou, violin II**
**Miriam Lewis, viola**
**Lisa Wagner, cello**
**Robin Rutledge, bass**
**Joanne Mulesa, oboe**
**Cameron Mjelve, clarinet**
**Ivan Wong, bassoon**

| | |
|---|---|
| Hard pour saxophone ténor seul (1988) | Christian Lauba (1952) |

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

NOV 19 1992



NEW MUSIC BY 'MOEBIUS PHLIP' ∞ WORKS BY BRANDENBURG, GODIN, GRELLA-MOZEJKO AND 'MOEBIUS PHLIP' ∞ TUESDAY, NOVEMBER 24, 1992 AT 8:00 P.M.∞ UNIVERSITY OF ALBERTA, CONVOCATION HALL ∞ GARTH HOBDEN, COORDINATOR ∞ FREE ADMISSION

# *PROGRAMME*

**XONNOX** (1983).....**Piotr Grella-Mozejko**
(Premiere)
Scott Godin and Corey Hamm, pianos

**Divertimento #2** (1992).....**Scott Godin**
Roger Admiral, piano
tape part realized by Scott Godin

**Conversations with Jone** (1992).....**Trevor Brandenburg**
(Premiere)
Charles Stolte, alto saxophone
Trevor Brandenburg, vibraphone
Roger Admiral and Scott Godin, pianos

## *INTERMISSION*

**One Day Monday All A Day** (1992).....**'Moebius Phlip'**
(Premiere)
Performed by the ensemble 'Moebius Phlip'

**Culinary Essentials** (1992).....**'Moebius Phlip'**
(Premiere)
Performed by the ensemble 'Moebius Phlip'

**GOBBLEDYGOOK** (1992).....**'Moebius Phlip'**
(Premiere)
Performed by the ensemble 'Moebius Phlip'

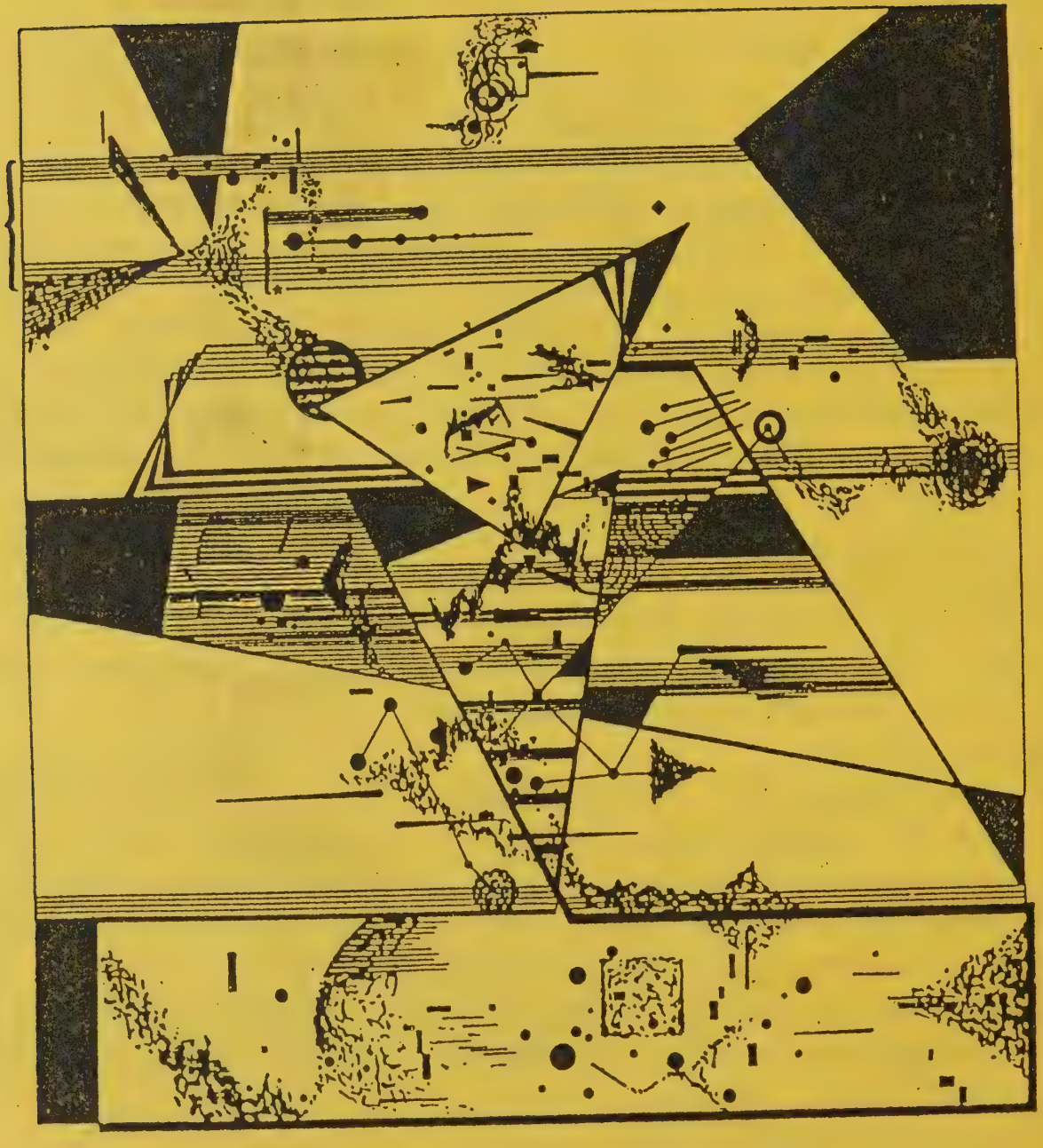
Ensemble '**Moebius Phlip**' are:
Roger Admiral (piano), Trevor Brandenburg (percussion), Chris Brown (percussion), Scott Godin (piano), Corey Hamm (piano), Ken Myers (clarinet and saxophone), Charles Stolte (saxophone) and Garth Hobden (director)

**MOEBIUS PHLIP** is an improvisation group consisting of Roger Admiral, Trevor Brandenburg, Chris Brown, Scott Godin, Corey Hamm, Ken Myers and Charles Stolte. Directed by their sometimes fearless leader, Garth Hobden, the group attempts to tackle the more experimental facets of modern music, such as graphic scores and free improvisations. Founded in 1991, the purpose of 'Moebius Phlip' is to bring this type of music into a concert setting, in hopes of its eventual acceptance in the realm of "serious" concert material, and maybe even appreciation from the concert-going masses.

.....

**XONNOX** - composed in 1983 as part of a larger cycle called "The Book of Graphics", it is a piece for 1-2 optional keyboard instruments (such as piano, organ, celesta, harpsichord, synthesizer etc.) and optional multimedia (involving, for instance, dancers, other musicians and/or advanced technology). This one-page score consists of several dozens clearly separated sections (to be played in any order), each section suggesting certain type of texture, dynamics or material. In my opinion, graphic music is interesting in that it appears to be "immortal", infinite. A typical graphic score may always be interpreted in many (how many?) different ways. Here, a creative process has no beginning, nor does it have an end. And, last but not least, graphic music is relatively accessible to those who aim at exploring new realms. It provides, I think, countless "creative stimuli" for one's fantasy and imagination.

**Divertimento #2** - the inconciseness of the graphic score is combined with the rigidity of tape in hopes of creating some sort of musical middleground in performance. The live performer begins by playing temple gongs, and the tape soon enters. The piano and tape continually struggle for acoustical supremacy while the piece progresses through from short sections. Foreground and background are also confused, as a startling buzz in the tape continues for a long period of time, thus losing its foreground status.
Dedicated to Roger Admiral.



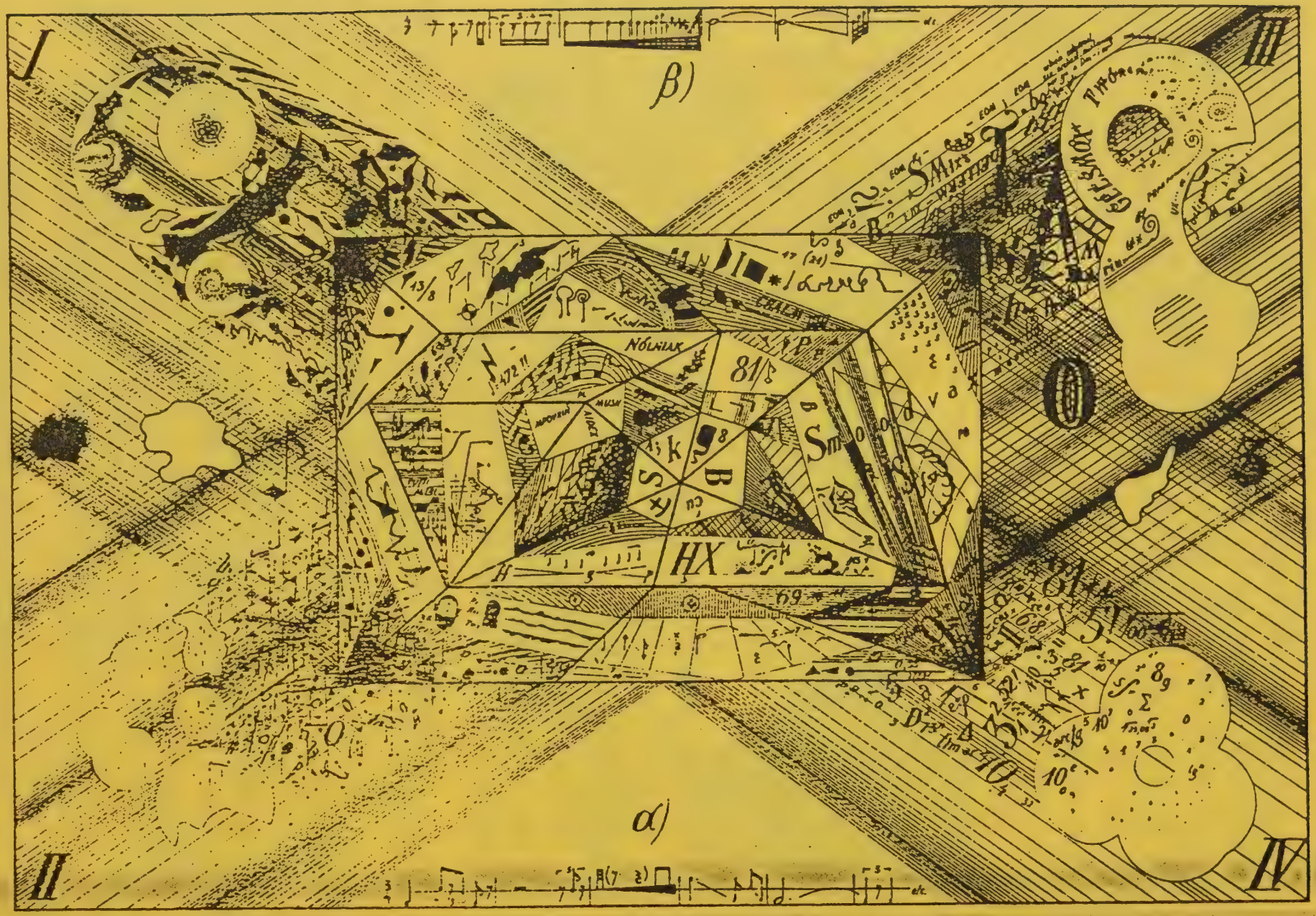
Roman Haubenstock-Ramati, "Pour Piano"

**Conversations with Jone** - this piece utilizes the twelve-tone row from Webern's Kantate II, op. 31. Each performer is given one version of the row (i.e. prime, inversion, retrograde and retrograde inversion). Each of the twelve notes of the respective rows are lined up as vertical sonorities at "meeting" points throughout the piece. These meeting points are connected with various aleatoric "conversations" between some or all of the performers. The conversation material uses the twelve-tone pitch material as well as rhythmic figures from Webern's Kantate. This piece combines rigorous twelve-tone pitch "rules" with improvisation or, in other words, aleatoric conversations.

**One Day Monday All A Day** - this piece explores the two languages our group uses most often each day: music and English. In the short time frame of the piece, the conflict and cooperation between these two languages condenses some of what occurs in the musicians life each day.
Idea by **Charles Stolte**.

**Culinary Essentials** - the adjective "acousmatic" refers to the appreciation of a sound without relation to its source. Culinary Essentials is an acousmatic piece, in that the sounds are to be appreciated for their intrinsic sonic characteristics, and not in relation to their sources. With these ingredients, and a vague recipe, it is hoped that this will produce an interesting sonic soufflé.
Conceived by **Garth Hobden**.

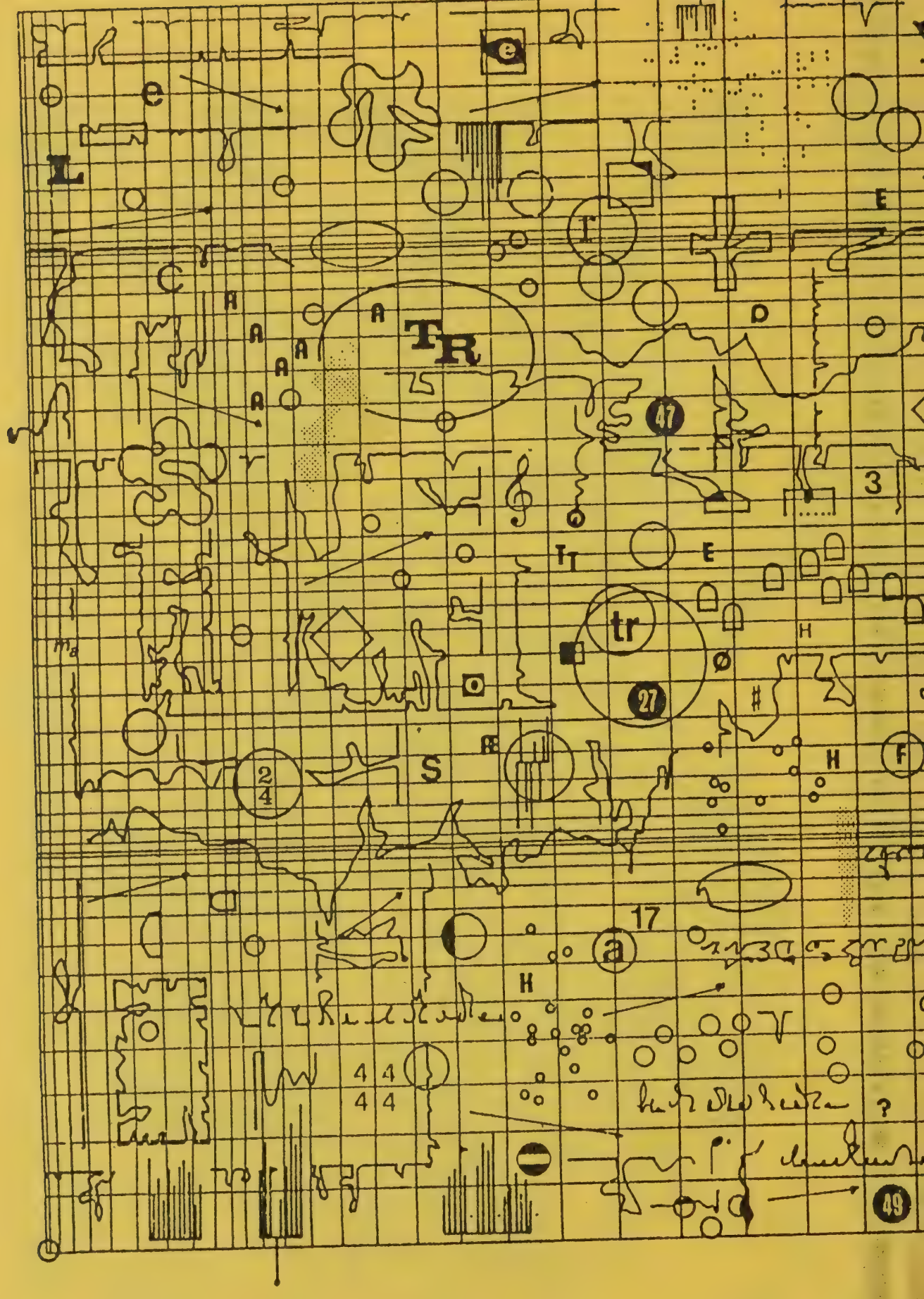
**GOBBLEDYGOOK** - the purpose of this piece is to exploit the individual characteristics of the instruments involved: clarinet, timpani, piano, electric guitar, and MIDI-activated sampler. The players take part in imaginary conversations, both through their instruments and specific consonats uttered at particular moments in the piece. The score is graphic in nature and is divided into five sections. The first section starts with piano, timpani, and sampler. A build-up of sound leads directly into the second section which utilizes all instruments. The third section is static, highlighted by the guitar. A timpani ostinato signals the fourth section, in which the climax of the piece is located. The fifth section is similar to the first section, as the intensity dies down and the piece ends with spoken consonants.
Graphic score created by **Roger Admiral** and **Scott Godin**.




Kazimierz Pyzik, "Bez tytułu" /1981/




Roman Haubenstock-Ramati, "Musik-Grafik Pre-Texte"


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# NOON-HOUR ORGAN RECITAL

*Featuring Stillman Matheson, Christopher New, Gertrude Olford, Adrienne Sitko, and Joachim Vette, organists*

**Wednesday, November 25, 1992**
**at 12:10 pm**

**Convocation Hall, Arts Building**

# Program

Department of Music
University of Alberta

PROGRAM

Präludium in E Minor — Nikolaus Bruhns (1665-1697)

**Adrienne Sitko, organist**

Präludium in E Major — Dietrich Buxtehude (1637-1707)

**Christopher New, organist**

Do Not Go Gentle (Pedals Alone), Op. 132 (1975)
(After a Poem by Dylan Thomas) — Vincent Persichetti (1915-1987)

**Gertrude Olford, organist**

*Tiento de Medio Registro de Tiple del Decimo Tono* — Francisco Correa de Arauxo (1576-1654)

**Stillman Matheson, organist**

Prelude and Fugue in B Major, Op. 7, No. 1 — Marcel Dupré (1886-1971)

**Joachim Vette, organist**

## DO NOT GO GENTLE INTO THAT GOOD NIGHT

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Dylan Thomas

N.B.: Recording is not permitted without written consent from the performer(s).

Next Noon-Hour Organ Recital: **Wednesday, January 27, 1993 at 12:10 pm.** Program and performers to be announced. Free admission.

UPCOMING EVENTS:

**Friday at 8 pm**
**November 27, 1992**
Convocation Hall
Admission:
$3 for students and seniors; $5 for adults

**Madrigal Singers Concert, Leonard Ratzlaff, director.** Program: **Brahms** *Fünf Gesänge*, Op. 104; **Fine** *The Hour Glass*; **Britten** Choruses from *Peter Grimes*; and works by **Byrd, Lassus, Barber,** and **Mathias.**

**Sunday at 3 pm**
**November 29, 1992**
Convocation Hall
Admission:
$3 for students and seniors, $5 for adults

**Concert Band Concert, William H Street, director.**
Program will include works by **Vaughan Williams, Latham, Benson** and **Grainger.**

**Sunday at 8 pm**
**November 29, 1992**
Convocation Hall
Admission:
$3 for students and seniors, $5 for adults

**University Symphony Orchestra Concert, Norman Nelson, director.**
Program: **Rossini** *La Gazza Ladra Overture*; **Britten** *Four Sea Interludes, from Peter Grimes*; **Brahms** *Symphony No. 1*.

**Monday at 8 pm**
**November 30, 1992**
Convocation Hall
Admission:
$3 for students and seniors, $5 for adults

**Stage Bands I & II Concert, Neil Corlett and Gene Smith, directors.**
U of A and Grant MacEwan Community College Stage Bands will present an evening of Big Band Jazz.

**Wednesday at 5:30-7:30 & 8-10 pm**
**December 2, 1992**
Convocation Hall
Free admission.

**Student Chamber Music Performances**
Performers are graduate and undergraduate students enrolled in Music X39 courses.

**Sunday at 8 pm**
**January 17, 1993**
Convocation Hall
Admission:
$5 for students and seniors, $7 for adults

**Kilburn Encounters III**
Program: **Johannes Brahms** *Trio*; **Marcel Quinet** *Sonate à Trois, pour trompette, cor et trombone*; **Olivier Messiaen** *Quatuor pour la fin du temps*. Performers: Dawn Hage, Stéphane Lemelin, Kay McCallister, Dennis Prime, Tanya Prochazka, Ken Read, and David Stewart.

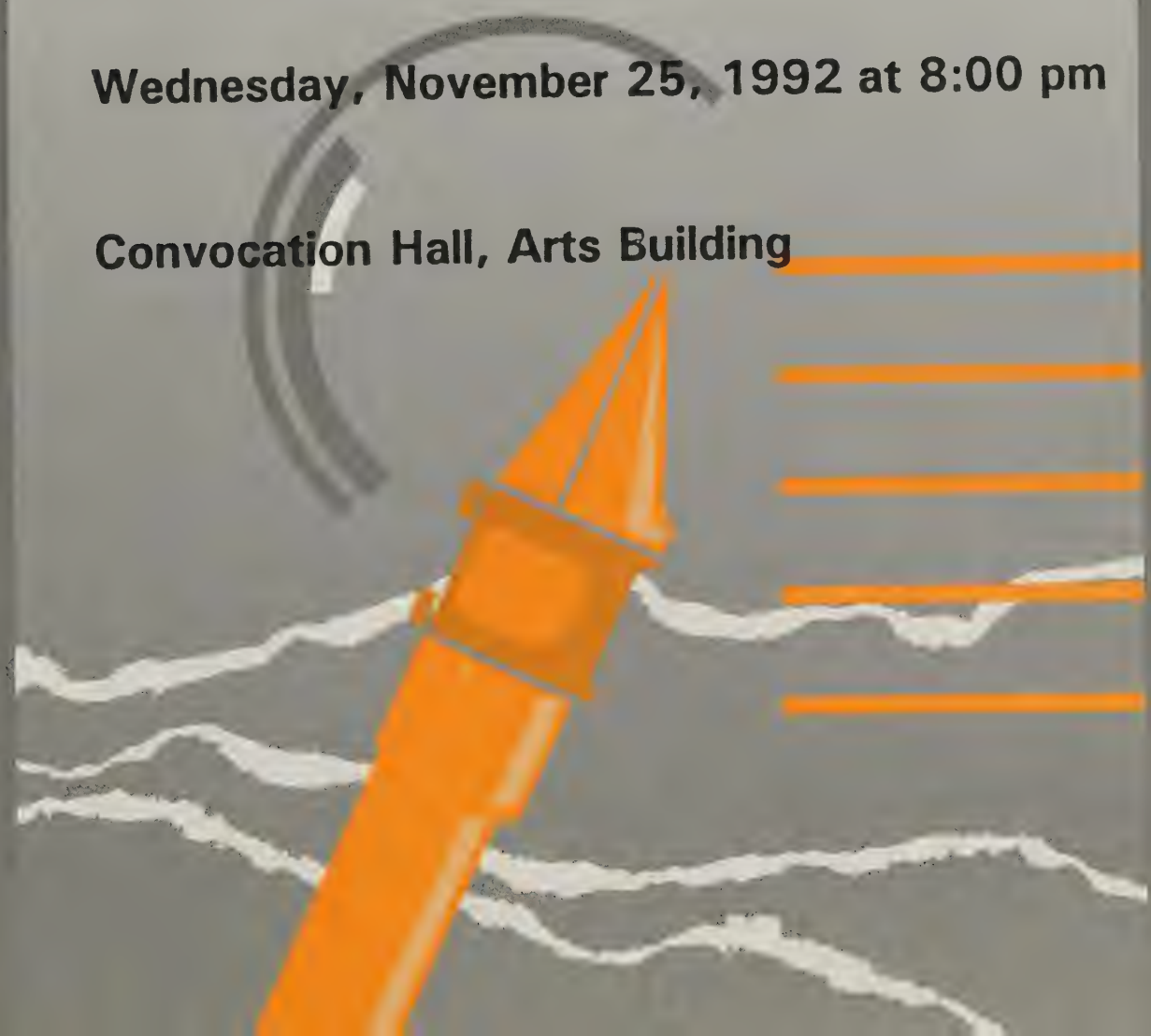
Department of Music
University of Alberta

# Symphonic Wind Ensemble

## Fordyce Pier, director

**Wednesday, November 25, 1992 at 8:00 pm**

**Convocation Hall, Arts Building**



## PROGRAM

Trauersinfonie (1844) — Richard Wagner (1813-1826)
(Funeral Music on Themes from "Euryanthe" by C M von Weber)

Suite No. 2 (1987) — Rodger Vaughan

Variations on "America" (1891) — Charles Ives (1874-1954), arr. W Rhoads

INTERMISSION

Children's March (1919) "Over the Hills and Far Away" — Percy Aldridge Grainger (1822-1961)

Resonances I (c1991) — Ron Nelson (b. 1929)

Symphony No. 6, Op. 69 (1956) — Vincent Persichetti (1915-1987)
Adagio-Allegro
Adagio sostenuto
Allegretto
Vivace

## Symphonic Wind Ensemble Members 1992-93
## Fordyce Pier, director

**Flute**
Heather McIlroy
Dana Baillie
Jennifer McAllister

**Piccolo**
Karen Theuser

**Oboe**
Sharie Rathwell
Kathleen Murphy

**English Horn**
Pat Secret

**Bassoon**
Chris Berg
Rachel Madsen

**Contra-Bassoon**
Ivan Wong

**Clarinet**
Allison Storochuk
Cameron Mjelve (Eb)
Curtis Bain
Joan Sander
Pearl Der
Neana Izbagh
Jody Liliedahl

**Alto Clarinet**
Tammy-Jo Mortensen

**Bass Clarinet**
Mien Jou

**Alto Saxophone**
Charles Stolte
Rosemarie Siever

**Tenor Saxophone**
Shandra Taylor

**Baritone Saxophone**
Jennifer Jewell

**Trumpet**
Len Busse
Chris McLean
Bill Simpson
Greg Dewing
Katherine Beaudoin

**Horn**
Craig Scott
Rob Ryder
Ken Howe
Susan Langer

**Trombone**
Susan Law
Brian Yaremko

**Bass Trombone**
Daryl Burghardt

**Euphonium**
Catherine Donkin
Robyn Rutledge

**Tuba**
Jay Stobbe
Brock Campbell

**String Bass**
Robyn Rutledge

**Percussion**
Lael Johnston
Greg Ferguson
Trevor Brandenburg
Raj Nigam

**Piano**
Tammy-Jo Mortensen

**Stage Manager**
Bill Simpson

**Social Convenor**
Greg Dewing

**Audience Development Committee**
Jennifer McCallister
Sharie Rathwell
Shandra Taylor

Design: Cindy Bowers

DEC 02 1992

# In Recital

## CHAMBER MUSIC CONCERT

## CONCERT I

**Wednesday, December 2, 1992 at 5:30 pm**

Sechs Bagatellen — György Ligeti (b. 1923)
I
II
IV
VI

**Heather McIlroy, flute**
**Sharie Rathwell, oboe**
**Allison Storochuk, clarinet**
**Ivan Wong, bassoon**
**Craig Scott, horn**

Walking Tune — Percy Aldridge Grainger (1882-1961)

Cadenzas — Alexina Louie (b. 1949)

**Raj Nigam, percussion**
**Don Ross, clarinet**

Trio in D Minor, Op. 63 — Robert Schumann (1810-1856)
(First movement)

**Patricia Armstrong, violin**
**Ronda Metszies, cello**
**Greg Caisley, piano**

## Convocation Hall, Old Arts Building




**Department of Music**
University of Alberta

*Hermit Songs* — Samuel Barber (1910-1981)

St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat

**Kathleen Neudorf, soprano**
**Ester Chu, piano**

Dichterliebe, Op. 46 — Robert Schumann
(Numbers 1 to 7)

**Joseph Levesque, tenor**
**Teruka Nishikawa, piano**

Kindertotenlieder — Gustav Mahler (1860-1911)
(Numbers 1 to 3)

**Julie Golosky, soprano**
**Michelle Crouch, piano**

My Heart, Ever Faithful — Johann Sebastian Bach (1685-1750) Arr. Barnes

Just A Slower Walk — Traditional American Arr. Gillis

**Greg Dewing and Chris McLean, trumpets**
**Lloyd Chung, trombone**
**Jon Ward, horn**
**Lorraine Doig, tuba**

Vue sur les jardins interdits — Henri Pousseur (b. 1929)

**Rosemarie Siever, Ken Myers, Shandra Taylor, and Charles Stolte, saxophones**

DEC 02 1992

# In Recital

## CHAMBER MUSIC CONCERT

## CONCERT II

**Wednesday, December 2, 1992 at 8:00 pm**

An die Musik — Franz Schubert (1797-1828)

Clair de lune — Gabriel Fauré
Mai — (1845-1924)
Sebben, Crudele — Antonio Caldara (1670-1736)

**Nancy Rogers, soprano**
**Dawn Grose, piano**

Quartet, Op. 8, No. 1 (First movement) — Ludwig van Beethoven (1770-1827)

**Jim Cockell and Kim Bertsch, violins**
**Moni Mathew, viola**
**Paul Radosh, cello**

Sonata for Clarinet and Piano (Second and third movements) — Paul Hindemith (1895-1963)

**Pearl Der, clarinet**
**Tanya Garrett, piano**

Liebesbotschaft — Franz Schubert
Heidenröslein
Lachen und Weinen
Lied der Mignon
Der Musensohn

**Susan Shantora, soprano**
**Marva Duerksen, piano**

## Convocation Hall, Old Arts Building




Department of Music
University of Alberta

Zigeunerlieder, Nos. 3-8 — Johannes Brahms (1833-1897)

**Pamela Hauser, soprano**
**Raydene Koch, piano**

Canciones populares Españolas — Manuel de Falla (1876-1946)

**Marilyn Golletz, soprano**
**Iva Chen, piano**

Quartet in F Minor, Op. 95
(First movement) — Ludwig van Beethoven (1770-1827)

**Caroline van der Sloot and Linda Pollack, violins**
**Marion Moody, viola**
**Lisa Wagner, cello**

"American" Quartet
(Second and fourth movements) — Anton Dvořák (1841-1904)

**Adrian Dyck and Elsabé Kloppers, violins**
**Miriam Lewis, viola**
**Martin Kloppers, cello**

Circus Parade — Pierre-Max Dubois (b. 1930)

**Lael Johnston, percussion**
**Ken Myers, saxophone**

Department of Music
University of Alberta

# In Recital

## MILTON SCHLOSSER, PIANO

**Thursday, February 18, 1993 at 8:00 pm**

Nun komm der Heiden Heiland,
BWV 659 (1708-17)
— Johann Sebastian Bach (1685-1750)
Transcribed by Ferruccio Busoni (1866-1924)

Wohl mir, dass ich Jesum habe,
BWV 147 (1723)
— Johann Sebastian Bach
Transcribed by Myra Hess (1890-1965)

Le tombeau de Couperin (1914-17) — Maurice Ravel (1875-1937)
- Prélude
- Fugue
- Forlane
- Rigaudon
- Menuet
- Toccata

INTERMISSION

Sonata in B-Flat Major, D.960 (1828) — Franz Schubert (1797-1828)
- Molto moderato
- Andante sostenuto
- Scherzo: Allegro vivace con delicatezza
- Allegro ma non troppo

Convocation Hall, Old Arts Building

# In Tune

## *Words on Music*

**JANUARY-FEBRUARY, 1993**

Volume III Number 3

In this issue:

- PATRON OF THE FACULTY OF ARTS: Francis Winspear
- PROFILE: Helmut Brauss
- Visiting Artist: Antonin Kubalek
- Concerts & Events Calendar
- Program Previews

and much more!

**Department of Music**
University of Alberta

# Message from the Chair

As usual, the column for the January/February newsletter gets written at the busiest time of the year in November. We have just had an exciting series of visits from two eminent French saxophone professors, experienced a wonderful Kilburn Encounters concert, and are now in the midst of end of term recitals, along with preparations for examinations and juries. If we survive, I am sure that we will look back on this as a term during which we experienced the whole gamut of human emotions and emerged, I hope, with a renewed sense of purpose and dedication to the cause of music.

One of the more pleasant tasks Stella Chooi, the Department of Music Administrative and Professional Officer, and I have had in the past few months is determining how to spend donations that have come to the Department in various ways, especially through the University of Alberta's Annual Campaign. Rather than simply allowing undesignated gifts to disappear in the ravenous maw of the Department's operating budget, we have tried to find specific projects for these donations. Accordingly, we have purchased a new bench for the organ in Convocation Hall, we have sent two graduate students to international conferences, and we will be supporting the production of two one-act operas that is being planned for March 1993. We are delighted that the Department has friends who support our work in this way and encourage others to do likewise; we will do our best to find a worthy cause. And remember, the federal government is kind enough to return a portion of donations at the end of the year!

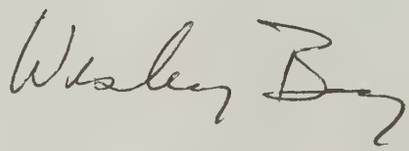
Two colleagues, Stephane Lemelin and Marnie Giesbrecht were awarded tenure recently, much to our delight, and I'm sure, much to theirs. Tenure has been in the news recently, and it may be appropriate to write a word or two about this much maligned term. Its theoretical role in the protection of academic freedom is probably well known, but that does not protect it from being accused of sheltering sloth and incompetence while workers in the private sector work their butts off.

Just a few days ago, in response to such suggestions apparently made by our Minister of Advanced Education, I sent Mr John Gogo a schedule of class and rehearsal rooms busy from 8 am until 10 pm and invited him to evening rehearsals, weekend workshops, and Sunday evening concerts—even my 8:00 o'clock Canadian music course. I don't see a lot of sloth around me.

As to incompetence, many people may not realize that at the University of Alberta the work of professors is scrutinized very carefully every year and they can be made to feel very uncomfortable indeed when performance is substandard. How many people in either government or private industry have their five-year records reviewed every year?

This will be my last column for a while. It has been seven and one-half years since my last leave, all of those years spent in the Music office, and I am looking forward to spending six months of quality time with my computer and Old Colony Mennonite hymns. Leonard Ratzlaff will become Acting Chair, William Street becomes Acting Associate Chair, and I am sure the Department will continue to flourish while I am away.

Best wishes to all in the New Year!



**In Tune:** *Words on Music* is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Building, Edmonton, Canada T6G 2C9, (403) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

# Manus Sasonkin 1930-1992

The Department learned recently that Dr Manus Sasonkin had passed away on November 12, 1992. Dr Sasonkin was appointed Associate Professor of Composition in the Department of Music in 1966 and was promoted to Professor four year later. He had been on total disability leave since 1983.

Manus Sasonkin had been a student of Paul Hindemith, Arnold Schoenberg, Quincy Porter, Ralph Kirkpatrick, and Pierre Monteux. Before coming to the University of Alberta he had taught at the St Louis Institute of Music, where he developed a formidable reputation as a music critic. To his students in the Department of Music, he was known for his erudition, his love of words, his ability to improvise and read from score, and his detailed knowledge of many areas of musical literature.

*Wesley Berg*

# Faculty Recital Series 1992-93

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

**William H Street, saxophonist**
**January 22 & 23, 1993**
*with the Edmonton Symphony Orchestra, directed by Brian Priestman beginning at 8 pm in the Jubilee Auditorium.*

**Helmut Brauss, pianist**
**February 6, 8 pm & 21, 2pm 1993** *with the Edmonton Symphony Orchestra under the direction of Uri Mayer in the Jubilee Auditorium.*

**Fordyce Pier, trumpeter**
**February 9, 1993**
*Beginning at 8 pm in Convocation Hall.*

**Norman Nelson, violinist**
**Stéphane Lemelin, pianist**
**February 15, 1993**
*Beginning at 8 pm in Convocation Hall*

**Stéphane Lemelin, pianist**
**March 5, 1993**
*Beginning at 8 pm in Convocation Hall.*

See **Program Previews** in the relevent issues of In Tune for program details.



William H Street

# Francis Winspear, Patron of the Faculty of Arts

The stage of Convocation Hall was decorated with ivy, flags and the University crest as the Department of Music paid host to the investiture of Francis Winspear as an Honorary Fellow of the Faculty of Arts, in recognition of his $1 million donation to the Faculty through the University of Alberta Foundation 1991. This is the largest donation that the Faculty has ever received from a single individual. After speeches by the Chancellor, the President and the Dean of Arts, Dr Winspear and invited guests were treated to the music of Brahms and Schubert performed by friends and members of the Department. The evening was especially poignant, since the news of the death of Professor Christopher Lewis had reached us that morning and the musicians were numb with grief. With the wise counsel of Dean Clements and Margaret Clarke, Director of the Development Office, the concert went ahead. As Professor Wesley Berg so eloquently put it in his welcoming speech, "When it is impossible to speak, music speaks for us and to us." And so it did.

A grant of $1 million from the Foundation will be used to establish an endowment to support three purposes. Firstly, the ties between the Department of Music, the Edmonton Symphony Society and the Edmonton Opera Association will be strengthened through the creation of two Winspear Visiting Professorships in Music. Efforts to recruit and retain high quality academic staff will be enhanced through the establishment of three Winspear Fellowships in the Arts. One Fellowship will be named after **Violet Archer, Professor Emeritus of the Department of Music**. Top graduate student applicants in the performing arts will be attracted to the University with two Winspear Graduate Scholarships in the Performing Arts to be named in honor of Harriet Snowball Winspear, Dr Winspear's wife.

In his address, an elated President Davenport commended his colleagues in the Faculty of Arts: it was the excellence of their reputation, he said, that had inspired this gift. We in the Department of Music salute Francis Winspear for his recognition that the flourishing of the arts is central to a truly vibrant economy. With the support of President Davenport and Dean Clements, we look forward, in her words, "with delight, to the widening of our conversations with the community."



Francis Winspear (right) listens to a performance by pianists Helmut Brauss and Stéphane Lemelin. Also pictured are Patricia Clements, Dean of Arts, and President Paul Davenport.

# Encounters III and IV

**Kilburn Encounters III**
**Sunday, 8 pm**
**January 17, 1993**
**in Convocation Hall**

**Johannes Brahms**
*Trio*
Dennis Prime, clarinet
Tanya Prochazka, cello
Stephane Lemelin, Piano

**Marcel Quinet**
*Sonate a Trois, pour trompette, cor et trombone*
Triceratops Brass Trio
Dawn Hage, trumpet
Kay McCallister, horn
Ken Read, trombone

**Olivier Messiaen**
*Quatuor pour la fin du temps*
Stephane Lemelin, piano
David Stewart, violin
Tanya Prochazka, cello
Dennis Prime, Clarinet

**Kilburn Encounters IV**
**Sunday, 8 pm**
**February 7, 1993**
**in Convocation Hall**

Program will include:
**William Walton**
*Sonata for violin and piano*
Norman Nelson, violin
Janet Scott-Hoyt, piano

**Wolfgang Amadeus Mozart**
*Per Questo Bello Mano, K. 612*
Alan Ord, bass
Jan Urke, double-bass
Peter Jancewicz, piano

# Faculty Activities

Pianist **Stephane Lemelin** completed a successful concert tour of the eastern US in October and in November appeared with Montreal's Orchestre Metropolitain under conductor Raffi Armenian in a performance of Beethoven's Choral Fantasy. In February he performs with Symphony Nova Scotia and again with the Orchestre Metropolitain in the Grieg Piano Concerto in March. May will see him with the Kitchener-Waterloo Symphony in Beethoven's Emperor Concerto... Killam Postdoctoral Fellow **Jolanta Pekacz** presented a paper at the 1992 Annual Meeting of the American Historical Association in Washington, D.C.

# Academy Strings Valentine's Ball

The Academy Strings, under the direction of Professor Norman Nelson, is a permanent string ensemble at the U of A. It consists of students of the Department of Musc, as well as string players majoring in a variety of other disciplines. The group enjoyed successful tours to Europe in 1988 and 1990 and has been invited to return. It plans a European tour in the summer of 1993, to France, Italy and England. The group has been busy raising funds for this tour and its major event is the Academy Strings' Valentine's Day Charity Ball at the U of A Faculty Club. The evening will include dinner and dancing with music performed by the Academy Strings and special guests. Join them on Saturday, February 13 (tickets and details available from the Faculty Club, 492-4231).

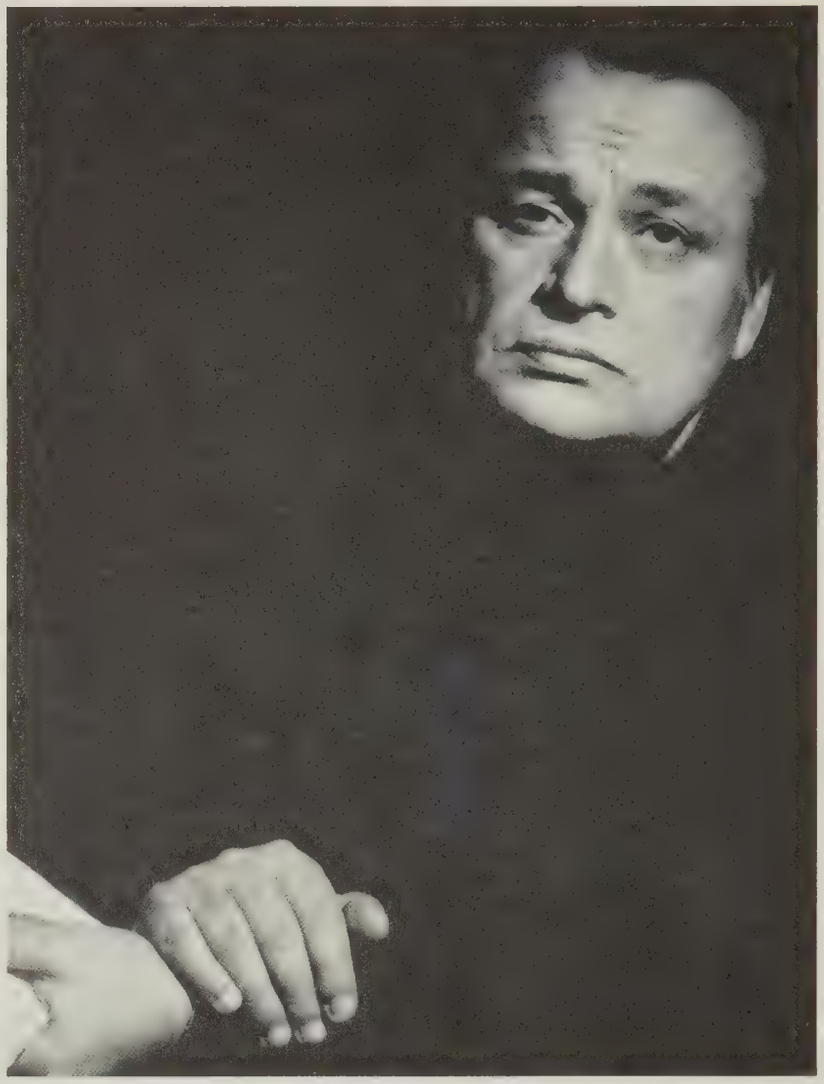


# Visiting Artist:
# Antonin Kubalek, pianist

Those of you who recall the thrilling concert given by pianist Antonin Kubalek and violinist Ivan Zenaty last March will want to be in Convocation Hall on the evening of Friday, February 12. Mr Kubalek will be in town to celebrate the 25th anniversary of his arrival in Canada. Our friends in the Czechoslovak Society of Arts and Sciences (SVU) of Alberta are once again collaborating with the Department of Music to bring Mr Kubalek to Edmonton. Last year's concert was devoted entirely to the music of Antonin Dvorak. This year the featured composers will be Johannes Brahms, Frédéric Chopin, Leos Janáček and Vitezslav Novák. East European culinary delicacies will follow what promises to be an exceptional performance.

Antonin Kubalek will also give a piano master class on Saturday 13 February at 10 am in Convocation Hall. Everyone is very welcome to attend.

Czech-born pianist Antonin Kubalek gave many concerts in Europe and his reputation as a rcording artist and professor at the Prague Conservatory grew rapidly. After emigrating to Canada in 1968 he re-established his career. The late Glen Gould was a great admirer of Kubalek's "rare mix of improvisatory freedom and structural control" and was instrumental in Kubalek's success by producing a recording of his performance of Korngold's Second Piano Sonata. Mr



Kubalek serves on the teaching faculty of the Royal Conservatory of Music in Toronto and his recordings, most recently of the piano music of Johannes Brahms on the Dorian label, continue to draw praise..."these interpretations compel the serious attention of pianists, Brahms aficionados, and anyone who demands the best in piano performance." (Sinfonia Review)

We would like to thank the Czechoslovak Society of Arts and Sciences of Alberta for their initiative. See Program Previews for concert details and contact the Department of Music or Professor Paul Jelen, Department of Food Science (tel. 492-2480) for further information.

# Ethnomusicology News

**Regula Burckhardt Qureshi**, who was awarded a McCalla Professorship earlier this year, is currently conducting three months of fieldwork in India and Pakistan. **John Shepherd** of Carleton University, Ottawa, will be in Edmonton to teach a graduate seminar on "Theories of Music as Culture" from January 11-16th and March 8-13th. **Robert Ollikkala** and **Kenneth Chen** both presented papers last October at the 1992 Society for Ethnomusicology Meeting in Seattle, Washington. Their papers were entitled "From Bai to Begum: Akhtar and the Courtesan 'Grain'" and "Christian Songs of the Cree: Sound Structure, Meaning and Construction," respectively.

The **Institute for Ethnomusicology** now has an official name plate on the door of Fine Arts 3-53. Other recent developments include the acquisition of an IBM computer and the creation of the Regula Burckhardt Qureshi Collection of Field Recordings. Over the last three decades, Qureshi has documented some 3,000 musical events on reel-to-reel tapes, audio cassettes and videotapes. An entire set of these recordings has been dubbed for the archives of the Institute by **Tony Olmsted**, **Melinda Cooke** and **Paul Brennan**. **Brennan** has also been working on a computerized index of these recordings, which he expects to complete by early January of 1993.

**ETHNOS** is an inter-disciplinary group formed under the auspice of the Institute for Ethnomusicology. Its purpose is to facilitate a scholarly, semi-formal and weekly exchange of ideas and information on topics dealing with or reflecting on the study of music as culture. The group had an exciting series of meetings this past Fall, and it anticipates a continuation of its insightful proceedings in the second term. To date, the group consists of faculty members and graduate students from the Department of Slavic and East European Studies, the Department of Anthropology, the Faculty of Physical Education and Recreation, and the Department of Music. The topics discussed were: Historical Processes in the Commodification of Music (**Olmsted**, Anthropology); Some Problems of Methodology and Classification: the Kolomyika as Five Traditions of Dance in Western Canada (**Andrij Nahachewsky**, Slavic and East European Studies); Social and Philosophical Influences on Charles Ives and His Music (**Michelle Bozynski**, Musicology); The Ritualistic Uses of Language and Music at a Pentecostal Church in Edmonton (**Cooke**, Ethnomusicology); and A Hidden Agenda of Western Imperialism in the Modern-Day Discourse of African Music (**Brennan**, Ethnomusicology). Persons interested in joining **ETHNOS** during the second term should contact K. Chen at 492-3908, or at Fine Arts 3-53.

# Lecture Series

The Department of Music presents a series of lectures featuring a variety of music-related topics presented by visiting lecturers, faculty and students. These lectures and demonstrations are presented free of charge and all are welcome to attend.

Thomas Trotter, Town Hall organist, Birmingham, England

Lecture/demonstration on the tradition of the English town hall organist

Monday, at noon
March 15, 1993
Convocation Hall, Arts Building

# January 1993

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | | | | 1<br>New Year's Day | 2 |
| 3 | 4<br>Classes begin | 5 | 6 | 7 | 8<br>8:00 PM Master of Music Recital: Joy Berg, Conductor with the "Hosanna & Friends" | 9 |
| 10 | 11<br>8:00 PM Student Composers' Concert in Convocation Hall | 12 | 13 | 14 | 15 | 16 |
| 17<br>8:00 PM KILBURN ENCOUNTERS III in Convocation Hall | 18 | 19 | 20 | 21<br>8:00 PM Doctor of Music Recital: Peter Jancewicz, piano | 22<br>8:00 PM Faculty Recital: William H Street, saxophonist with the Edmonton Symphony, Jubilee Auditorium | 23<br>8:00 PM Faculty Recital: William H Street, saxophonist with the Edmonton Symphony, Jubilee Auditorium. |
| 24 | 25 | 26 | 27<br>12:10 PM Noon-Hour Organ Recital in Convocation Hall | 28 | 29 | 30 |
| 31 | | | | | | |

# February 1993

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6<br>8:00 PM Faculty Recital: Helmut Brauss, pianist with the Edmonton Symphony Orchestra, Jubilee Auditorium |
| 7<br>8:00 PM KILBURN ENCOUNTERS IV at Convocation Hall | 8 | 9<br>8:00 PM Faculty Recital: Fordyce Pier, trumpeter, in Convocation Hall. | 10<br>12:10 PM Noon-Hour Organ Recital in Convocation Hall<br>8:00 PM Master of Music Recital: Gerry Paulson, conductor with the Lab Choir in Convocation Hall | 11 | 12<br>8:00 PM Visiting Artist Recital: Antonin Kubalek, piano in Convocation Hall | 13<br>10:00 AM Piano Masterclass: Antonin Kubalek in Convocation Hall |
| 14 | 15<br>8:00 PM Faculty Recital: Norman Nelson, violinist with Stephane Lemelin, pianist in Convocation Hall<br>Family Day | 16 | 17 | 18 | 19 | 20 |
| 21<br>2:00 PM Faculty Recital: Helmut Brauss, pianist with the Edmonton Symphony Orchestra, Jubilee Auditorium | 22<br>Reading Week | 23 | 24 | 25 | 26 | 27 |
| 28 | | | | | | |

# Student and Alumni Activities

Our search for "lost" alumni has turned up some unexpected good news...and some not so good. First, the good news. **Beverly Blaschke (nee Cohen)** (BMus 1974) is now living in Vienna... **Frances Dietz** (BMus1974) is pursuing movie interests on the West Coast... **Archie Stone** (BMus 1967) is Choir Master at Shaarey Zedek Synagogue in Winnipeg.

And now for the sad news: **Jacqueline Preuss** (MMus 1981) passed away in August 1991 at her home in Amsterdam after a courageous battle with cancer. **David Speers**, (MMus 1980) General Director of Calgary Opera and a good friend of Jacquie's, recalled her active musical life, her composing, writing and singing interests, and he remains in touch with her circle of friends here and in Europe.

In other news, **Peter Jancewicz** (DMus student) recently gave recitals in Medicine Hat and Calgary (including "Chopi" from Malcolm Forsyth's *Tre Toccates*), and gave a lecture recital on Liszt's B-minor Sonata at the University of Lethbridge... **David Scott** (MMus 1992) had his *String Quartet* (1989) premiered by the Atlantic String Quartet in St John's, Newfoundland in October. His *Nazca Lines* (1992), commissioned by the Saskatoon Symphony Orchestra and the St Lawrence String Quartet, was premiered in Saskatoon in December. Both of these premieres were recorded by the CBC. The SSO's Music for a Sunday Afternoon series will premiere David's *Epigrams* (1992) for three woodwinds on January 10, 1993. *Nazca Lines* will be performed by members of the Thunder Bay Symphony Orchestra during their 1993-94 season and the Ensemble Jeu Present will perform it in April... The Department of Music's choral ensembles, the **Concert Choir** and **Madrigal Singers**, were broadcast on CBC's *Mostly Music* on December 21, performing Poulenc's **Gloria** and Beethoven's **Elegischer Gesang** with the Edmonton Symphony under Uri Mayer. The **Madrigal Singers'** fall concert will be heard on the CBC regional network program *Alberta in Concert*, Sunday February 7 at 12:05 pm (CBC Stereo, 90.9 FM). An ensemble from the **Madrigal Singers** participated in the CBC's *"Spirit of Christmas" Radiothon*, a fundraising event for the Edmonton Christmas Bureau, on December 13.

## Scholarships, Awards and Competitions

1992 Scholarship recipients

**Edmonton Musical Club Scholarship in Music**
Clinton Martin.

**Edmonton Youth Orchestra Scholarships**
Paul Polushin (BMus 1990)
Scott Martin (BMus 1990)
(Nona Walkeden Scholarship)

1992 Graduates

**Master of Music:**
Richard Benson

Competition Winners

**Sean Ferguson** (BMus 1989) has won the Chamber Music category of the 1992 CBC Radio's 10th Young Composers Competition with his work for two pianos, *River Reflections.*

Soprano **Shonda Jardine** (BMus student) received a Travel grant in October from the Canadian Resource Center for Career Performing Artists to attend "Encounters" in Toronto with Metropolitan Opera conductor Paul Nadler and Director Irving Guttman of the Edmonton, Winnipeg and Regina Opera Companies. She also won the University Symphony Orchestra's Concerto Competition and will perform with them on April 4.

**Jens Lindeman**, a former trumpet student, has won the Allsworth Smith International Trumpet Competition in Tallahassee, Florida AND the 1992 Canadian Concerto Competition sponsored by the Edmonton Symphony Orchestra.

# Profile:
# Helmut Brauss

Helmut Brauss, professor of music at the U of A for over twenty years, is known to many people as a wonderful musician and an inspiring teacher. In his teaching he always places importance on trying to convey the spiritual truth of the music. At the present time, when many in North America seem content with their material possessions, music often falls into the category of "entertainment". Professor Brauss' musical philosophy is a necessary reminder of the importance of music in our lives.

Living in Germany during WWII and its aftermath, Professor Brauss encountered many difficulties in the early part of his musical carreer. At that time it was hard to find food, his family moved from place to place, he sometimes did not have a piano, and he was forced to change teachers often. Eventually the situation improved and Professor Brauss was introduced to the great musician and teacher Elly Ny. She was most influential as a stimulus for his artistic sensibilities but she did not offer a structured approach to technique. Professor Brauss had to solve many technical problems on his own, something he considers an advantage, since he gained insight through trial and error.

In his early twenties Professor Brauss encountered further obstacles in his life when he became sick with tuberculosis. This meant resting in a sanitorium for up to a year at a time. But Professor Brauss believes that the difficulties of life can often have a positive effect later on. Staying in a sanitarium gave him time to meditate and explore literature and philosophical thoughts. He also realized the need for music in the lives of those who were forced to stay in sanitoriums or hospitals.

After he was cured Professor Brauss, in addition to a growing concert career, began also playing for people whose lives were, for different reasons, deprived of music. He played in sanitariums, hospitals and prisons. Professor Brauss recalls that the prisoners were very attentive audiences. They seemed to identify strongly with his performances of Beethoven's sonatas, which he usually prefaced with a talk about fate and how "each individual may have a different fate in life but everyone is a worthwhile person." He also played for schools. With the gloomy postwar situation and the fall of Nazism, the young people had spiritual needs and responded with great enthusiasm and energy to the music he provided. The experience of playing all of these concerts outside the commercial mainstream confirmed for him that music can leave a lasting impression far beyond the usual framework of concertizing.

Around this time he also studied with Edwin Fischer. He was attracted to the artistic freedom of interpretation that encouraged Fischer, in contrast to the



sometimes austere, interpretive style of Elly Ny. Professor Brauss recalls that Fischer let the "individual inspiration take over."

His concert career, which had started when he was 17, became much more active in the late 1950's, where he was playing up to eighty concerts a year. During this time he met his longtime chamber music partners, violinist Professor Willi Horváth and cellist Professor Rudolf Metzmacher. He toured the United States playing in various universities and colleges and took a teaching position at the Lübeck Academie in northern Germany.

*(continued on next page)*





Helmut with his wife, Kuniko Furuhata

An offer to be a visiting artist at the University of Saskatchewan, Regina Campus and Professor Brauss' own "vein of the adventurer" brought him to Canada. He kept his links with Europe but saw that he could also make a contribution to this country. In 1969 he accepted an offer from the University of Alberta and made his home in Edmonton.

Professor Brauss believes that "many of life's experiences occur as if there were a spiritual guidance allowing things to happen at the right time." He felt this when he accepted the offer to be a visiting artist at the Musashino Ongaku Daigaku in Japan. He saw it as a "privilege to enter a society with the humane values one finds in Japan. The Japanese people have a centuries old culture of group interaction, and feel comfortable in a group. The individual is not in the forefront." Professor Brauss taught in Japan from 1980 to 1982 and continues to teach and perform there every other year in the summer.

It was in Japan that he also met and later married mezzo soprano Kuniko Furuhata. Through recitals with her he intensified his love for German Lieder. He maintains that accompanying Lieder has had a positive effect on his playing in terms of sensitivity to musical phrasing and to breathing in the music.

Professor Brauss views teaching in the same way as Albert Schweitzer when he wrote, "You put the seed in the ground but you do not worry about the harvest." He has always been inspired by Schweitzer as well as by Herman Hesse and Rudolph Steiner.

To relax, Professor Brauss likes to swim, hike, play chess, and games such as the German card game, Skat. Once in a while he also enjoys woodworking, so he can "create something visible." "Being always involved in the creation of fleeting musical impressions, I enjoy seeing and feeling a tangible product of creative activity."

*(Roger Admiral)*

# Program Previews

**Monday, at 8 pm**
**January 11, 1993**
Convocation Hall

**Student Composers' Concert** featuring works by **Trevor Brandenburg, Michael Coderre, Scott Godin, Piotr Grella-Mozejko, Jeff McCune, Brent Pierce** and **Charles Stolte.** Free Admission.

**Sunday, at 8 pm**
**January 17, 1993**
Convocation Hall

**KILBURN ENCOUNTERS III** Program: **Johannes Brahms** *Trio,* **Marcel Quinet** *Sonate à Trois, pour trompette, cor et trombone;* **Olivier Messiaen** *Quatuor pour la fin du temps.* Performers: Dawn Hage, Stéphane Lemelin, Kay McCallister, Dennis Prime, Tanya Prochazka, Ken Read, David Stewart. Admission: $7./Adults $5./Students & Seniors.

**Fri., & Sat., at 8 pm**
**January 22 & 23, 1993**
Jubilee Auditorium

**Faculty Recital: William H Street, saxophonist** with the **Edmonton Symphony Orchestra** under the direction of **Brian Priestman.** Program: **Debussy** *Rapsodie pour orchestre et saxophone;* **Malcolm Forsyth** ***Tre Vie:*** *Concerto for Saxophone & Orchestra;* **Tchaikovsky** *Symphony no. 5, op. 64 in E minor.* Call the ESO Box Office for tickets: 428-1108.

**Wednesday, 12:10 pm**
**January 27, 1993**
Convocation Hall

**Noon-Hour Organ Recital** featuring performances by Department of Music graduate and undergraduate student organists: **Christopher New, Darren Novak, Gertrude Olford, Joachim Vette.** Program: **Reger** *Introduction and Passacaglia;* **Cabena** *Sonata Giojoso;* **Bach** *Prelude and Fugue in C minor, Prelude & Fugue in G major.* Free admission.

**Saturday, at 8 pm**
**February 6, 1993**
Jubilee Auditorium

**Faculty Recital: Helmut Brauss, pianist,** with the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer.** Program: **Strauss** *Don Juan, op. 20;* **Grant** *Symphony (Et in Terra . . .);* **Brahms** *Piano Concerto no. 1, op. 15 in D minor.* Call the ESO Box Office for tickets: 428-1108.

**Sunday, at 8 pm**
*Sonata for violin*
**February 7, 1993**

**KILBURN ENCOUNTERS IV** Program will include: **William Walton** *and piano;* **WA Mozart** *Per Questo Bello Mano, K612;* Performers: Norman Nelson, Janet Scott-Hoyt, Alan Ord, Jan Urke, Peter Jancewicz. Admission: $7./Adults $5./Students & Seniors.

**Tuesday, at 8 pm**
**February 9, 1993**
Convocation Hall

**Faculty Recital: Fordyce Pier, trumpeter, with Debra Ollikkala, soprano, Marnie Giesbrecht, organ, Janet Scott Hoyt, piano.** Program: **Tomaso Albinoni** *Concerto in F Major;* **Henry Purcell** *Two Songs for Soprano and Trumpet;* **Harald Genzmer** *Sonate für Trompete und Orgel;* **Jean Absil** *Suite pour Trompette et Piano;* **Jacques Castérède** *Sonatine pour Trompette et Piano.* Admission: $7./Adults $5./Students & Seniors.

**Wednesday, 12:10 pm**
**February 10, 1993**
Convocation Hall

**Noon-Hour Organ Recital** featuring performances by Department of Music graduate and undergraduate student organists. Program and performers to be announced. Free admission.

*continued on next page*

## Program Previews Continued

**Friday, at 8 pm**
**February 12, 1993**
Convocation Hall

**Visiting Artist Recital: Antonin Kubalek, pianist.**
Program: **Janácek** *In the Mist / V mlhách;* **Novák** *Memories, op.6 / vzpomínky;* **Chopin** *Ballade in G minor, op. 23, no. 1;* **Brahms** *Sonata in C major, op. 1, no. 1.* Admission: $7./Adults $5./Students & Seniors.
Co-sponsored by the Czechoslovak Society of Arts & Sciences of Alberta.

**Saturday, at 10 am**
**February 12, 1993**
Convocation Hall

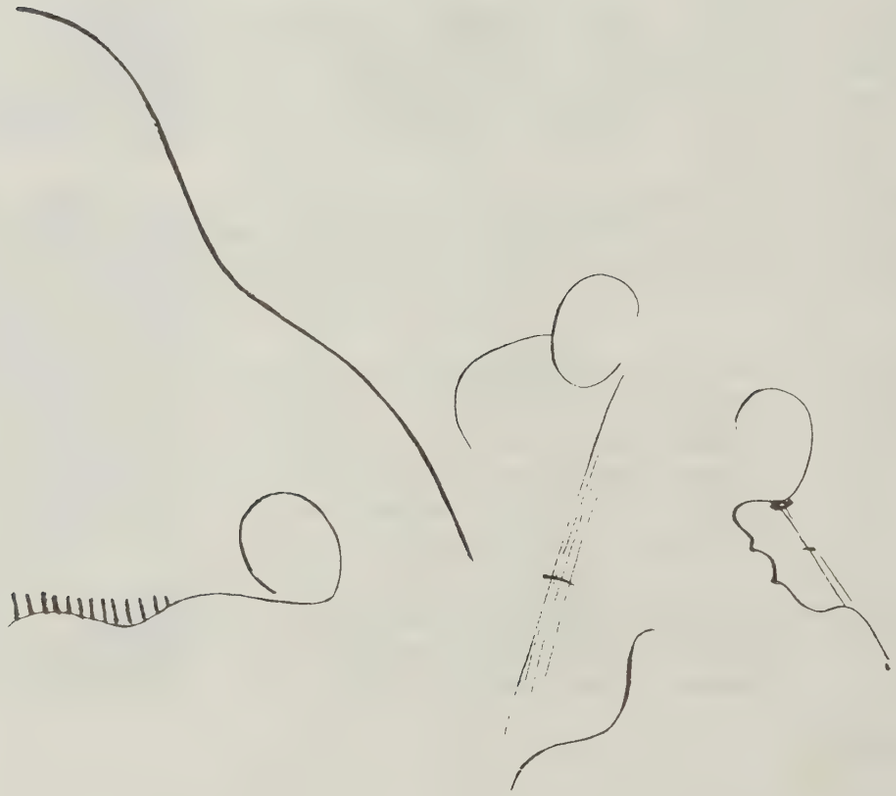
**Visiting Artist Masterclass: Antonin Kubalek, pianist.**
Admission is free of charge and all are welcome to attend.
Co-sponsored by the Czechoslovak Society of Arts & Sciences o

**Monday, at 8 pm**
**February 15, 1993**
Convocation Hall

**Faculty Recital: Norman Nelson, violin, and Stéphane Lemelin, piano.**
Program: violin and piano sonatas by Fauré, Debussy and Ravel.
Admission: $7./Adults $5./Students & Seniors.

**Sunday, at 2 pm**
**February 21, 1993**
Jubilee Auditorium

**Faculty Recital: Helmut Brauss, pianist,** with the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer.** Program: **Strauss** *Don Juan, op. 20;* **Grant** *Symphony (Et in Terra . . .);* **Brahms** *Piano Concerto no. 1, op. 15 in D minor.* Call the ESO Box Office for tickets: 428-1108.

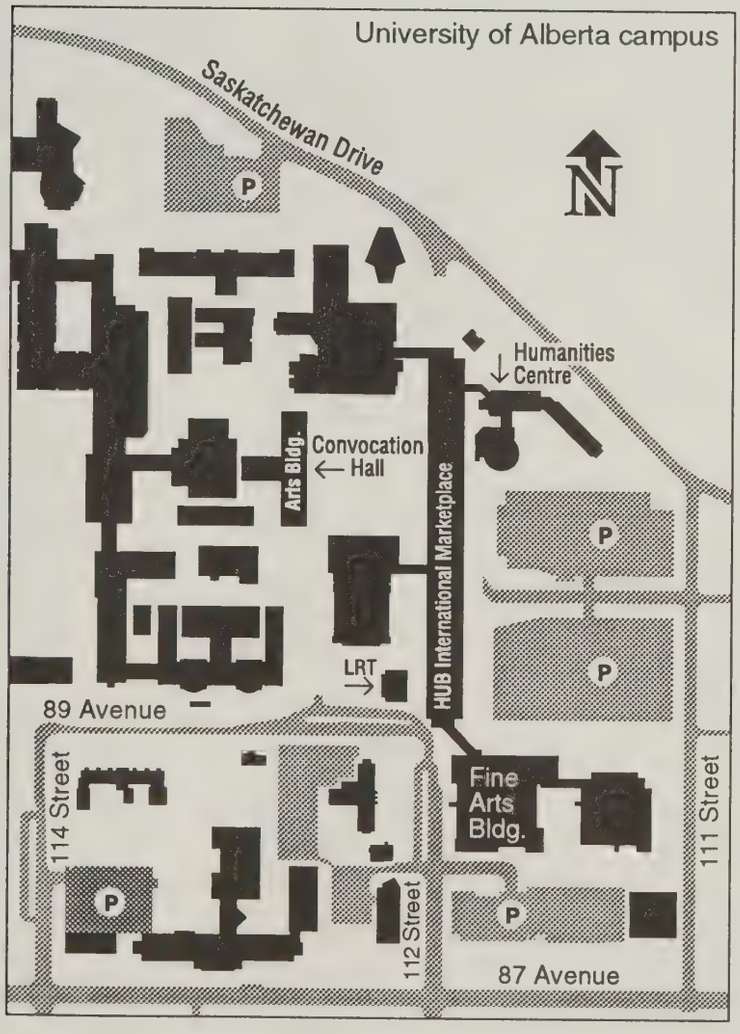


# General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

**Please note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).




## Community Events

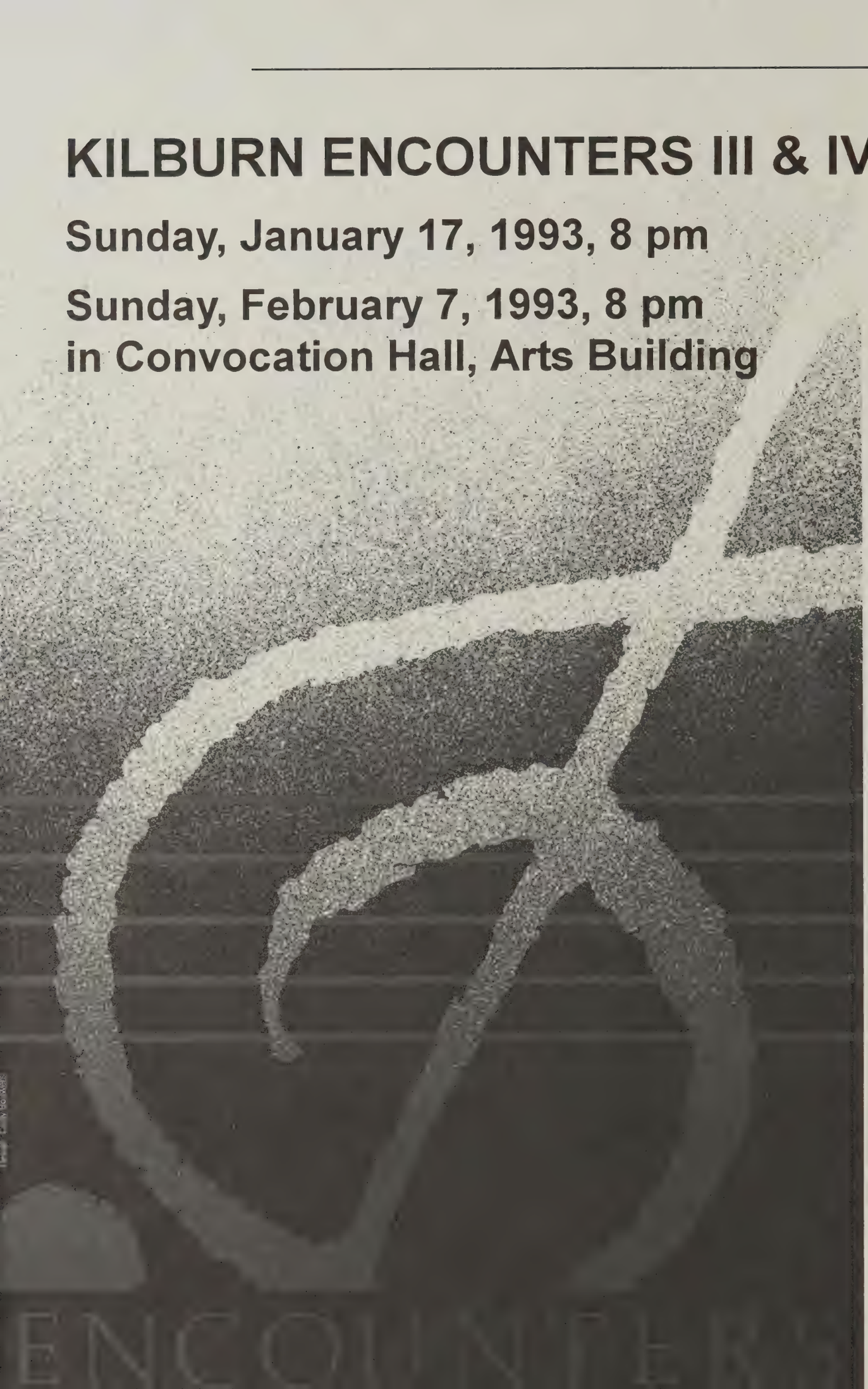
**The Edmonton Youth Orchestra** will present concerts at 3 pm on February 14 and February 21 in Convocation Hall. Call 436-7932 for information.

*Space in this column is provided as a service to community music groups. Submissions are welcome.*

# KILBURN ENCOUNTERS III & IV

## Sunday, January 17, 1993, 8 pm

## Sunday, February 7, 1993, 8 pm
## in Convocation Hall, Arts Building



Edmonton Symphony Orchestra

# Signature

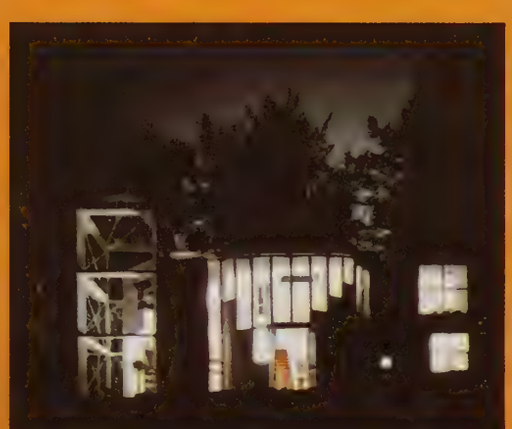


Arthur Arnold

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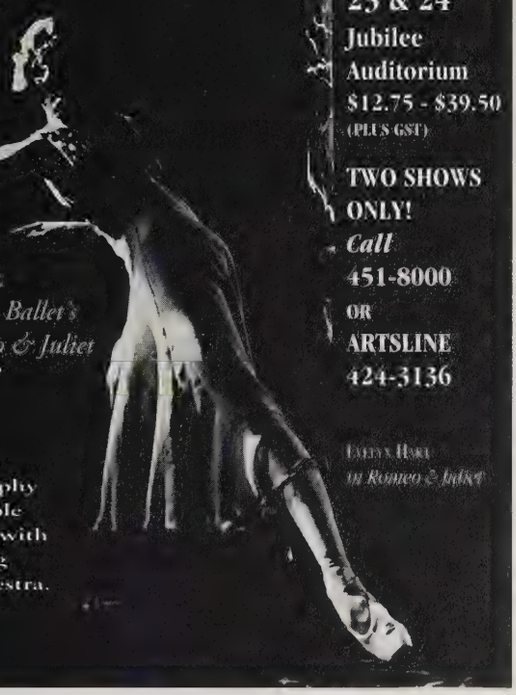
**National Music Inc. - Calgary**
816 - 11th Avenue S.W. Calgary, Alberta
(403) 265-6300 Toll Free 1 800 382-8119

**National Music Inc. - Edmonton**
14214 Stony Plain Road, Edmonton, Alberta
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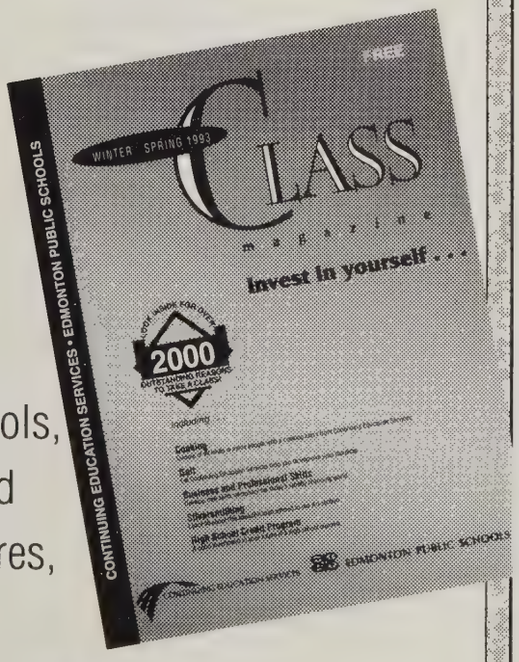
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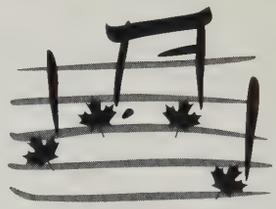
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# Made In Canada Festival In Review

For nine days in November the Edmonton Symphony Orchestra led the way in a celebration of Canadian music. From November 14th to 22nd, the Made In Canada Festival entertained music fans with performances in a variety of musical styles in a variety of venues.

The ESO Magnificent Master Series concerts featured an all-Canadian Seagram Symphonia programme to begin the festival the opening weekend. Jazz greats Moe Koffman and Tommy Banks filled the Yardbird Suite on Monday. Earlier that day, the ESO's first-ever Composer-in-Residence, John Estacio, hosted a concert at Victoria Composite High School. More than 250 students were treated to the performance by a chamber ensemble of a work composed by John, as well as the world premiere of a work by Victoria Composite graduate, Jeff Barnum. Wednesday saw percussionists Nexus perform for about 400 enthusiastic fans in the Jubilee Auditorium.

On Thursday, the ESO's Canadian Concerto Competition 1992 took place at Convocation Hall. Jens Lindemann, a trumpeter from Edmonton, gave a stellar performance to win the Competition. Performing a new work by composer Allan Gilliland and Malcolm Forsyth's Trumpet Concerto, Mr. Lindemann won the approval of the five jury members. The first place award consists of $5,000.00, a performance with the ESO during the 1993-94 season, and a regional broadcast on CBC Stereo. Mr. Lindemann, 26, has studied at McGill University and this year, completed his Master of Music at Juilliard.



He has won a number of awards including Grand Prize Winner at the Canadian Music Competition (1990) and first prize at the Prague International Trumpet Competition (1992). The Competition's second place prize went to Calgarian Tanya Dusevic (flute) and Erika Raum (violin) from Toronto captured third prize.

Friday saw country and western artists, Great Western Orchestra, entertain at the Garneau Theatre. The ESO's Pops concerts rounded out the final weekend of the Festival, with celtic artist Loreena McKennit providing the final Festival-presented performance at the Myer Horowitz Theatre.

In addition to the Festival-presented events and nationally known artists, forty-six local arts organizations featured musicians, singers, dancers, visual artists, and poets paying tribute to the accomplishments of Canadian artists in the field of music. For the ESO, the Festival provided an opportunity to attract new audiences.

"The Festival, a rambling collaboration with several other self-producing arts groups, has enabled the ESO to associate itself with folk-singers, dancers and poets without having to turn its concerts into artistic free-for-alls," wrote Robert Everett-Green, Music and Dance Critic, **Globe and Mail**.

Made In Canada - a celebration of our musical past and a glimpse of our musical future.



Concerto Competition Winners - (l to r) Tanya Dusevic (2nd place), Jens Lindemann (1st place), Erika Raum (3rd place).


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In order not to disturb patrons already seated, latecomers will be admitted to the auditorium **AT A SUITABLE BREAK IN THE PROGRAMME.**

Because most children under the age of three are not yet able to sit through a performance, the ESO will not permit children under that age to performances in the Magnificent Master Series, The Lighter Classics or Parade of Pops. Cameras, radios and tape recorders are not permitted in the auditorium and must be checked at the Box Office. Please turn down/off any pagers or alarm watches.

VOLUME 9, NUMBER 5 JANUARY 1993

Edmonton Symphony Orchestra

# Signature

Uri Mayer, Music Director

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The Edmonton Symphony Society gratefully acknowledges the financial support provided from **The Lottery Fund** by the **Government of Alberta** through the **Alberta Foundation for the Arts**, **The Canada Council**, **Alberta Culture and Multiculturalism**, and the **City of Edmonton**. Our sincere thanks to the Winspear Foundation for their continued financial support.
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**The cover:** *Photo and signature of ESO's Principal Clarinet Charles Hudelson and Assistant Principal Clarinet David Quinn. Courtesy of New Visions Photography.*

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*Special Guest*

**ANI KAVAFIAN,** Violin
**URI MAYER,** Conductor

# PROGRAMME

## BRAHMS

***Symphony No.3, Op.90 in F Major***

*Allegro con brio*
*Andante*
*Poco allegretto*
*Allegro*

INTERMISSION

## MOZART

***Violin Concerto No.4, K.218 in D Major***

*Allegro*
*Andante cantabile*
*Rondeau: Andante grazioso - Allegro ma non troppo*

**ANI KAVAFIAN*, *Violin***

## WAGNER

***Die Fliegende Holländer: Overture***

*Ani Kavafian is replacing Gyorgy Pauk who, due to scheduling conflicts, was forced to cancel.



## Ani Kavafian, Violin

Ani Kavafian's performances as recitalist, soloist with orchestra, and in chamber music throughout the United States and abroad have earned her critical acclaim and a secure and prominent place on the international concert scene. The **Washington Post** has praised her as a "superb artist, easily capable of holding her own in the company of the world's top violinists."

Born in Istanbul, Turkey, Ms. Kavafian began piano lessons at age three and at nine, shortly after her family moved to the United States, she began studying the violin. At 16, Ani won first prize in both the piano and violin concerto competitions at the National Music Camp in Interlochen, Michigan. Two years later, Ani began her violin studies at the Juilliard School eventually receiving a Master's Degree with top honors. Ms. Kavafian currently serves on the faculties of the Manhattan School of Music and Mannes College of Music.

Ms. Kavafian has appeared with virtually all of America's leading orchestras including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, Phoenix and Rochester. Her numerous recital engagements include performances at New York's Carnegie Hall and Alice Tully Hall. Ani also appears frequently as Artist-Member of the Chamber Music Society of Lincoln Center and at numerous festivals.

Ms. Kavafian's list of prestigious awards includes the Avery Fisher Prize, and the Young Concert Artists International Competition. She has appeared at the White House on three separate occasions and has been featured on many networks and PBS television specials. Ani's recordings can be heard on the Nonesuch, RCA, Columbia and Musical Heritage Society labels.

# PROGRAMME NOTES *by Dave Baker*

## Symphony No.3, Op.90 in F Major
## Johannes Brahms
(b. Hamburg, 1833 / d. Vienna, 1897)

It is unfortunate that the sideshow rivalry between followers of Brahms and Wagner detracted from the actual premiere of Brahms' *Third Symphony* on December 2, 1887, only a few months after Wagner had died. Followers of the opera revolutionary tried to ruin the premiere, which the Vienna Philharmonic performed under Hans Richter, by hissing between the movements. Fortunately, the music itself carried the day, and the work was a success.

A large reason for this success was the maturity and confidence of the composer. After taking 14 years to write his *First Symphony*, Brahms wrote another one only a year later. But six years intervened between the second and third, during which time Brahms honed his craft by composing, among other works, his two famous *Overtures* (the *Tragic*, and the *Academic Festival*), his *Violin Concerto*, and the *Second Piano Concerto*. By the time of the *Third Symphony's* premiere, Brahms was 50 years old, and in the full flower of his creative power.

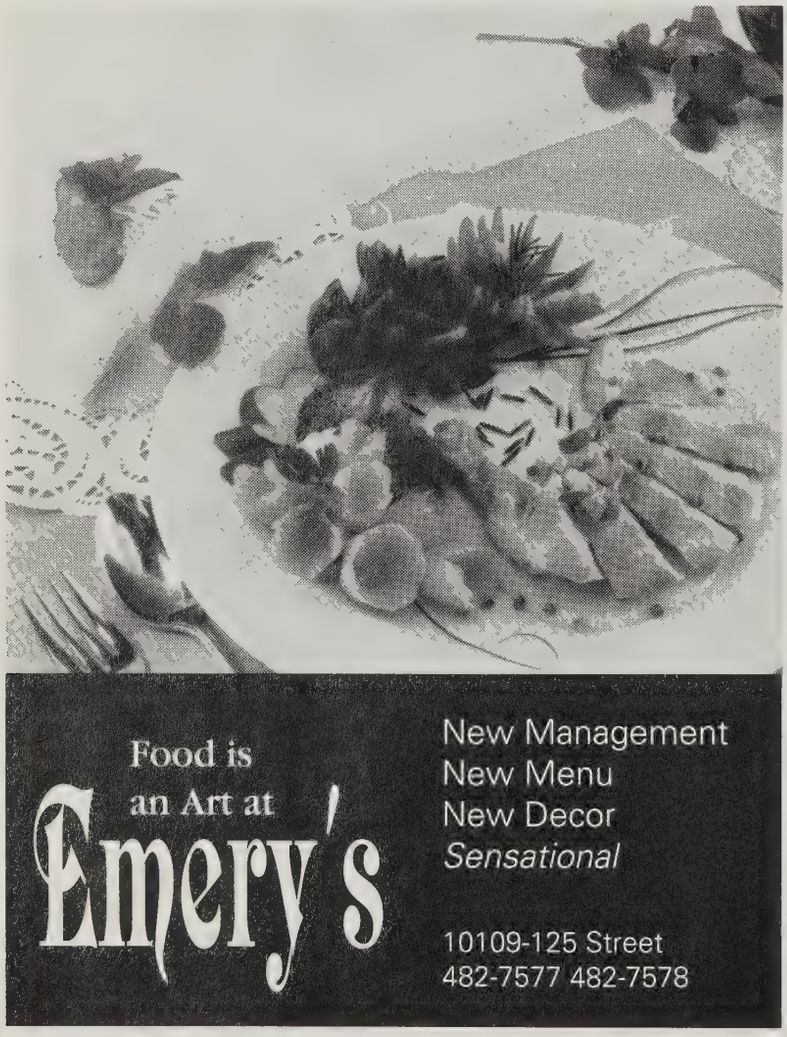
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> *obstacles*
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> *for the conductor....*

Brahms' *Third Symphony* presents challenges not found in the first two, and has its own unique rewards. It has interesting obstacles for the conductor, too: he must carry off what is essentially a very personal, ruminating, contemplative work on the part of its composer. Yet, for all its personal expressiveness, Brahms' *Symphony No.3* has a clear and balanced, rather formal structure.

It begins with a subject which soars downward, then up again, preceded by three chords fraught with meaning. A great contrast to this tension is the tender second subject, first heard on a clarinet. There is great drama in the exposition section, and more in the short development. The coda, however, dies away softly.

The second movement is a mini-sonata: a folksong-derived first subject leads to a transitional passage. A second subject, played by clarinet and bassoon, enters and leaves. The reappearance of the principal subject leads straight into the conclusion.

The third movement, a rather dark *Allegretto*, is in three clear sections, with the recapitulation entirely rescored. The *Finale's* verve and personal expression rivals that of the first movement. Brahms' close friend Joseph Joachim (the noted violinist), expressed admiration for "the equally deep and original conception" of this broad movement, which closes, again like the opening movement, by dying away softly.




## Violin Concerto No.4, K.218 in D Major
## Wolfgang Amadeus Mozart
(b. Salzburg, 1756 / d. Vienna, 1791)

There were probably two major contributing factors to the five violin concertos of Wolfgang Amadeus Mozart. One was the "style galant", the other was Mozart's father, Leopold.

The style galant, in its brief heyday, was the rage of Europe. Following the complex ornateness of the Baroque, musical taste came full circle, and favoured light, breezy entertainment. The sophistication of the

music took a back seat to "panache" in importance. Composers such as Luigi Boccherini and Carl Philipp Emmanuel Bach wrote in style galant very successfully.

Leopold Mozart was a respectable enough composer, but during his lifetime he was better known for his method of teaching violin. Leopold's tutelage, combined with Wolfgang's incredible musical mind, made the younger Mozart not just Europe's finest keyboard player, but also an outstanding violinist. At only 19 years old, Wolfgang was Concertmaster of the court of the Archbishop of Salzburg.

***Musical taste came full circle, and favoured light, breezy entertainment.***

Mozart was capable of doing anything he set himself to do musically, and invariably it would turn out to be a quintessential example of work of its kind. Even at the age of 19, his works, when he was allowed creative liberty, contained musical structure of fascinating complexity. But style galant is what the public wanted, so style galant is what he gave them. And so it was with the five violin concertos which can be decisively credited to him. All were written in 1775, and all likely played by him, or his assistant (and successor as Concertmaster), Gaetano Brunetti.

The *Fourth Violin Concerto* was based largely on a similar work by Boccherini, written ten years before. The first movement is very formal in structure, though the principal theme is delightfully Mozartean. The second movement follows what may be called a "sonata-aria," with the soloist "singing" its part aria style, while the movement itself is built along the fundamental "exposition-development-recapitulation" format of proper sonata form.

Two interesting features are found in the *Finale*. First, it is deliberately marked *Rondeau* (the French spelling) by Mozart - again a reference to the style galant. The second is in the movement's secondary theme, based upon a folk song. The soloist plays on the violin's open "G" string, drone-like, suggestive of the folk instrument the musette, a relative of the bagpipe.

*continued on next page*




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**The Flying Dutchman: Overture**
**Richard Wagner**
(b. Leipzig, 1813 / d. Venice, 1883)

In 1839, Richard Wagner boarded a ship at Königsberg, Prussia, on a journey to Paris. He later wrote: It was an awful voyage in a tiny ship, taking over three weeks. The vessel nearly foundered on several occasions. It would have been a total loss for him, had it not been on that voyage that he heard, from the sailors on the ship, the story of *Der Fliegende Holländer* (The Flying Dutchman).

The Flying Dutchman is a ghost ship, which legend says portends disaster when it is spied near the Cape of Good Hope (off South Africa) in stormy weather. In his collection of works called *The Salon*, German poet Heinrich Heine wrote a version of the Romantic legend, and this version was the basis of the libretto for Wagner's opera. In it, the Dutchman of the title incurs the wrath of the Devil by vowing that no storm will stop him from rounding the Cape, though it takes forever. For his rash oath, the Dutchman is doomed to an eternity of sailing those waters, unless he is redeemed by the pure love of a virtuous woman.

*For his rash oath, the Dutchman is doomed to an eternity of sailing those waters....*

The opera's *Overture* contains, in miniature, many of the themes Wagner employs throughout the opera. We hear the storm, the "leit motif" of the Dutchman, that of the virtuous maiden Senta, and several of the songs of the ship's crew.

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## Concert Highlights

### MISS MOLLY'S COUNTRY MUSIC FOR KIDS

Molly Hamilton has been entertaining audiences in Alberta and beyond for over 15 years. Now she brings her dynamic show to Edmonton to perform "Country Music for Kids" - a children's show designed to get toes tapping and hands clapping! The concert starts at 2:00 p.m February 13th in the Jubilee Auditorium.

### MASTER SERIES FEATURES CHOPIN AND ANGELA CHENG

Pianist Angela Cheng appears with the ESO and Maestro Uri Mayer in the Magnificent Master Series on Friday and Saturday, February 26th and 27th in the Jubilee Auditorium. Ms. Cheng will perform Chopin's Piano Concerto No.1, Op.11 in E minor. The performances will begin with the world premiere of Stewart Grant's work "Et in Terra..." and conclude with Vaughan Williams' Symphony No.5 in D Major.

For ticket information on these or any ESO concerts, please call 428-1414.



## URI MAYER, MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

This season marks the 12th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles.* In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta. During the 1992/93 season, Maestro Mayer will be guest conducting the Hungarian National Philharmonic, Israel Philharmonic, National Philharmonic of Taiwan, Osaka Symphony in Japan and the Sylesian Philharmonic of Poland.

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## DAVID HOYT, RESIDENT GUEST CONDUCTOR

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company,the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studied music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.

# *LIGHTER CLASSICS PREVIEWS*

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7:10 to 7:40 pm.
The Banquet Room
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prior to all The Lighter Classics performances.

| DATE | GUEST SPEAKER |
|---|---|
| **Jan. 14** | David Norwood |
| **Feb. 11** | John Charles |
| **Apr. 29** | Michael Massey |

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1:10 to 1:40 pm. prior to all Sunday Matinées.

| DATE | GUEST SPEAKER |
|---|---|
| **Jan. 9 & 10** | David Hoyt |
| **Jan. 22 & 23** | Dr. Malcolm Forsyth |
| **Feb. 6 & 21** | Dave Baker |
| **Feb. 26 & 27** | Stewart Grant |
| **Mar. 20 & 21** | Mary Johnson |
| **Apr. 16 & 17** | Kevin Whittingham |
| **May 15 & 16** | Robert de Frece |
| **May 28 & 29** | Kevin Whittingham |

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Thursday
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*Special Guest*

**LEIGH HOWARD STEVENS,** Marimba
**URI MAYER,** Conductor

# PROGRAMME

**WOLF-FERRARI**
*The Secret of Suzanne: Overture*

**MOZART/TRANS. HELBLE**
*Adagio and Rondo for Marimba and Orchestra K.617*
**LEIGH HOWARD STEVENS,** Marimba

**KURKA**
*Concerto for Marimba and Orchestra, Op.34*
*Allegro molto*
*Adagio espressivo*
*Allegro con spirito*
**LEIGH HOWARD STEVENS,** Marimba

INTERMISSION

**DVORAK**
*Slavonic Dances, Op.46*
*No. 5 in A Major (Allegro vivace)*
*No. 6 in D Major (Allegretto scherzando)*
*No. 7 in C minor (Allegro assai)*
*No. 8 in G minor (Presto)*

**SIBELIUS**
*Karelia Suite, Op.11*
*Intermezzo*
*Ballade*
*Alla marcia*

**RIMSKY-KORSAKOV**
*Capriccio Espagnol, Op.34*

This concert is being recorded by the CBC, and will be broadcast on CBC Stereo 90.9 FM with host, Olga Milosevich at 10:05 a.m. on January 31, and again that evening at 8:05 p.m. on CBC 740.

CBC



## Leigh Howard Stevens, Marimba

According to **TIME Magazine** Leigh Howard Stevens is "the world's greatest classical marimbist... he has revolutionized the playing of the instrument." Mr. Stevens is a graduate of the Eastman School of Music where he studied with John Beck and received the prestigious Performer's Certificate. He is the editor of over 20 works for solo marimba and has been a regular columnist for several percussion magazines.

Mr. Stevens' repertoire ranges from Renaissance music and the Preludes and Fugues of J.S. Bach, to original marimba works written expressly for him by contemporary composers. Much of this unaccompanied literature was considered technically and musically impossible by one player until the development of Mr. Stevens' new system of four-mallet technique. His revolutionary approach is being adopted by percussionists and marimbists world-wide.

Devoted marimba lovers have sprung up all over the world, converted by Leigh Howard Stevens' public solo recitals, college campus appearances, symphony orchestra performances, European concert tours, masterclasses and radio and television appearances both here and abroad. Mr. Stevens can be heard on the Musicmasters, Musical Heritage Society and CRI record labels.

## The Secret of Suzanne: Overture
## Ermanno Wolf-Ferrari
(b. Venice, 1876/
d. there, 1948)

Time teaches us much, especially our ability to put things in perspective. At the dawn of the 20th century, the health risks associated with tobacco were unknown. That being said, the otherwise charming *Secret of Suzanne* (the fact that she has taken up cigarette smoking) must be appreciated with the innocent ignorance of the past for it to have the same lighthearted impact its composer surely intended.

Ermanno Wolf-Ferrari was the son of a German father and Italian mother, born in Italy and a student of Rheinberger in Munich. His first composition to attract interest was an oratorio composed in 1899. He then turned to a series of operas which were indifferently received until the *Secret of Suzanne* in 1909, which was a huge success.

The libretto, by Enrico Golischiani, tells of a Count who suspects his wife of having a lover, based on the persistent presence of the smell of tobacco in his home, and around his wife. Her evasive replies to his queries convince him even more until the real truth is discovered. So relieved is the Count, that as the curtain falls, the once-again happy couple sit down to smoke - together.

The *Secret of Suzanne* is a one-act gem, full of wit, and a worthy addition to the genre of opera buffa. The short Overture to the opera is equally witty and bright.

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## Adagio and Rondo for Marimba and Orchestra, K.617
## Wolfgang Amadeus Mozart (trans. Heible)
(b. Salzburg, 1756 /
d. Vienna, 1791)

Throughout history, a number of musical instruments have been developed more or less as fads. Some, such as the celesta, have shown staying power. Some, such as the Glass Harmonica, have gone by the wayside. In its heyday, in the 18th century, however, the instrument was quite popular.

Intriguingly, one of the most noted players of this instrument was Dr. Franz Anton Mesmer (1734-1814), the noted hypnotherapist. In fact, it was Mesmer's proficiency at the instrument that drew the attention of the Mozart family. However, it was for another famous player, Marianne Kirchgessner, that Mozart composed his *Adagio and Rondo*, only seven months before his death.

*A transcription, as opposed to an arrangement, is a note for note exchange of instruments, leaving the original music intact.*

Tones on the Glass Harmonica were produced by friction of the finger tip upon the rims of glasses, tuned by containing various amounts of water. Some tried to modify the instrument by having the glasses struck, and this particular adaptation made marimbist Leigh Howard Stevens see an affinity for the work in an adaptation for his instrument.

In the original scoring, the *K.617 Adagio and Rondo* was scored for Glass Harmonica

solo, accompanied by flute, oboe, viola, and cello. Its first performance took place on August 19, 1791. The version to be heard tonight was transcribed (not arranged) for a chamber orchestra by Raymond Helble. A transcription, as opposed to an arrangement, is a note for note exchange of instruments, leaving the original music intact. This is what Helble has done, adding violins and bassoon. In the marimba part, transcribed by Mr. Stevens, most changes are octave displacements, to take advantage of the larger range of the marimba.

Though the Glass Harmonica enjoyed an enormous vogue for a time, it apparently had one major defect: the vibration of the glasses, transmitted directly to the hands, inevitably affected the player's nervous system. Ironic then, that a man noted for helping the nerves of others, should be so proficient at an instrument which may have affected his own.

## Concerto for Marimba and Orchestra, Op.34
## Robert Kurka

(b. Cicero, Illinois, 1921 / d. 1957)

**Life Magazine** honoured Robert Kurka by including him in a list of nine composers selected for special notice: Kurka was labelled "The Tunesmith." Though largely self-taught, Kurka earned his M.A. from Columbia, and studied briefly with Otto Leuning and Darius Milhaud. He received commissions from many musical institutions and organizations, and was co-winner of the George Gershwin Memorial Award. Tragically, he died of leukemia at only 35 years of age.

The *Marimba Concerto*, which premiered on November 11, 1959 (two years after Kurka's death) at Carnegie Hall, was commissioned by its first soloist, Vida Chenoweth. It was the first concert for the instrument at the venerable old hall.

Press notices following the premiere were quite glowing. "As for the piece itself," wrote the reporter for **TIME Magazine**, "it proved to be tuneful, crisply rhythmic, shot through with jazz echoes and a spirit of jaunty sophistication".

The marimba has ancient roots, yet is a comparatively new instrument in a concert setting. Its emergence is the reverse of what we have become used to: it went to the old world via the new world, and evolved separately from the xylophone. From a crude, lap-held instrument, the marimba has evolved into today's "Grand Soloist Marimba", with tone-bars arranged into two chromatic rows, like a piano. This arrangement was the contribution of Sebastian Hurtado, a Guatemalan marimbist, in 1880. The perfection of tuning of the bars, the addition of metal tubular resonators (for greater volume), and the concept of tunable resonators for weather compensation are all North American perfections.

Leigh Howard Stevens was a pupil of Vida Chenoweth, and it is Mr. Stevens' own cadenza which is heard in the first movement, which he composed using materials found in the first movement and the original cadenza.

## Slavonic Dances, Op.46, Nos. 5 - 8
## Antonin Dvorák

(b. near Prague, 1841 / d. Prague, 1904)

In an age that saw a proliferation of composers turning to the native music and rhythms of their homelands, the so-called "nationalist" composers, Antonin Dvorák carried on in the Czech tradition laid down by his predecessor, Bedrich Smetana. Brahms was a great supporter of Dvorák, and just as Brahms had done with his *Hungarian Dances*, so Dvorák turned to Slavic-influenced rhythms for his series of *Slavonic Dances*. Such folk-influenced dances and tunes, played by the larger, late-Romantic orchestras of the day, were all the rage in the cities of Europe, particularly in the larger centres of the composers' homelands.

Dvorák composed two sets of eight *Slavonic Dances*, of which those in his *Opus 46* are the first. Their melodies are almost entirely of Dvorák's own invention, and the folk traditions which underscore them are

*continued on next page*



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not limited to Czechoslovakia, which explains their being called "Slavonic" dances, as opposed to simply "Czech".

Dvorák began composing them in March of 1878, and completed them within a few weeks. Scored originally for piano duet, they were orchestrated by Dvorák himself, and were an immediate hit. The fifth dance of the *Op.46* dances is a *Skocná* – a quick, leaping dance – in 2/4 time. The sixth is a gentler Sousedská – easy-going, with a staccato middle section. Following it is another dance of the *Skocná* type, characterized by a canonic dialogue between the oboe and its larger cousin, the bassoon. This leads to a more vigorous *Galop* at the conclusion. Finishing tonight's suite of dances, *No. 8* is more elegaic than its type, a *Furiant*, would typically be.

## Karelia Suite, Op.11
## Jean Sibelius

(b. Tavestehus, 1865 / d. Jarvenpäa, 1957)

Though not nearly as well known as his *Finlandia*, which came six years later, Sibelius' *Karelia Suite* has much in common with its more famous cousin.

Both works were composed for events which helped the Finnish people, still under the yoke of Russian suppression, vent their patriotism and pride. Not surprisingly, therefore, much of the music commissioned for those events was either about or in homage to Finnish folklore or geography.

In 1893, students at Viborg University in Helsinki asked Sibelius, himself still a young man of 28, to compose music to accompany a stage pageant illustrating incidents from the history and folklore of Karelia, on Finland's southeastern tip. Karelia had long held a place in the hearts of the Finnish as a bastion of nationalistic determination. Sibelius composed eight numbers for the pageant, and received wide acclaim for his score at the premiere, which he conducted on November 13, 1893. Later on, he excerpted four movements from it, making the *Overture to Karelia* his *Opus 10*, and the suite we will hear tonight his *Opus 11*.

Unlike many composers writing so-called "nationalist" music at that time, Sibelius relies less on genuine folk or traditional melodies, preferring to create original music imbued with his own innate "feel" for Finnish sensiblity (similar to what Dvorák did with his *Slavonic Dances* discussed above). A biographer of Sibelius, Nils-Eric Ringbom, wrote "the Karelia music has very little in common with what one usually calls descriptive program music...and still it has a very specific atmospheric background."

The three movements which make up the *Karelia Suite* are the *Intermezzo*, *Ballade*, and a concluding march. The opening movement is highlighted by a processional, ceremonial melody, sandwiched between a dramatic murmur in the strings, with distant fanfares heard in the brass. The *Ballade* is sad, scored only for woodwinds and strings. Triumph and a ring of victory return for the rousing conclusion, *Alla marcia.*

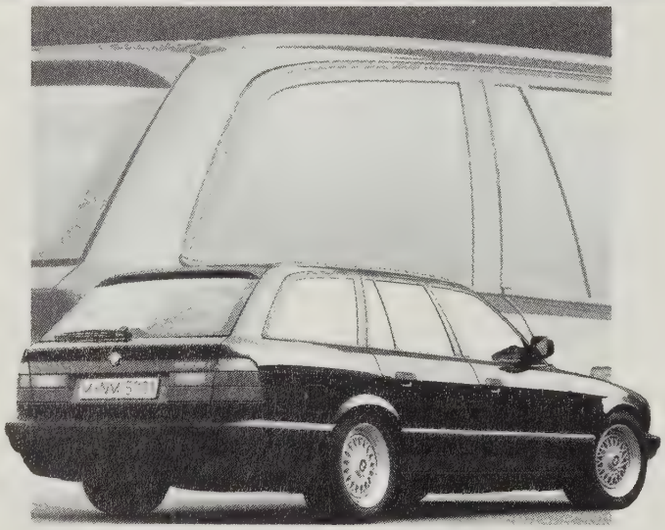
## Capriccio Espagnol, Op.34
## Nikolai Rimsky-Korsakov

(b. Tikhvin, 1844 / d. Lyubensk, 1908)

"I strove after correct part writing and achieved it by instinct and by ear. My grasp of the musical forms (particularly of the rondo) was equally hazy. Although I scored my own compositions colourfully enough, I had no real knowledge of string technique, or of the practical possibilities of horns, trumpets, and trombones. As for conducting, I had never led an orchestra in my life."

So said Nikolai Rimsky-Korsakov of his early training, and yet he has become known as one of the most famous orchestrators in music. He orchestrated, among other works, many pieces by his friends (and fellow members of the Russian Five), such as Mussorgsky's *A Night on*


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*Bald Mountain* and Borodin's *Prince Igor*. In his own works, of course, orchestration has become a vital part of the works' characters, such as his masterpieces *Scheherazade* and the *Russian Easter Overture*.

***So overwhelming was the initial response that the work was immediately encored.***

"The opinion formed by both critics and the public that the *Capriccio Espagnol* is a 'magnificently orchestrated piece' is wrong. The *Capriccio* is a brilliant 'composition for orchestra'." That seemingly pretentious statement by Rimsky-Korsakov is actually very accurate, as he goes on to explain. "The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, constitute here the very essence of the composition, and not its garb. The Spanish themes, of dance character, furnished me with rich material for putting orchestral effects in use."

The *Capriccio* began life as a work for violin and orchestra, but soon took on a grand orchestral design. Rimsky-Korsakov himself conducted the premiere, in St. Petersburg in the fall of 1887. So overwhelming was the initial response that the work was immediately encored, and Rimsky-Korsakov dedicated the piece to the members of the orchestra.

The *Capriccio Espagnol* is in five uninterrupted sections, beginning with an *Alborada*, or morning song, a lively Spanish dance. Next is *Variations*, where a theme, first announced as a horn fanfare, is given various treatments. The third section brings back the *Alborada*, in slightly different guise, and leads to the *Gypsy Song*, featuring a series of cadenzas for, of course, the violins. A lively Spanish dance starts the final section, as trombones usher in the *Fandango of the Asturian*. At the grand climax, the *Alborada* returns once more.

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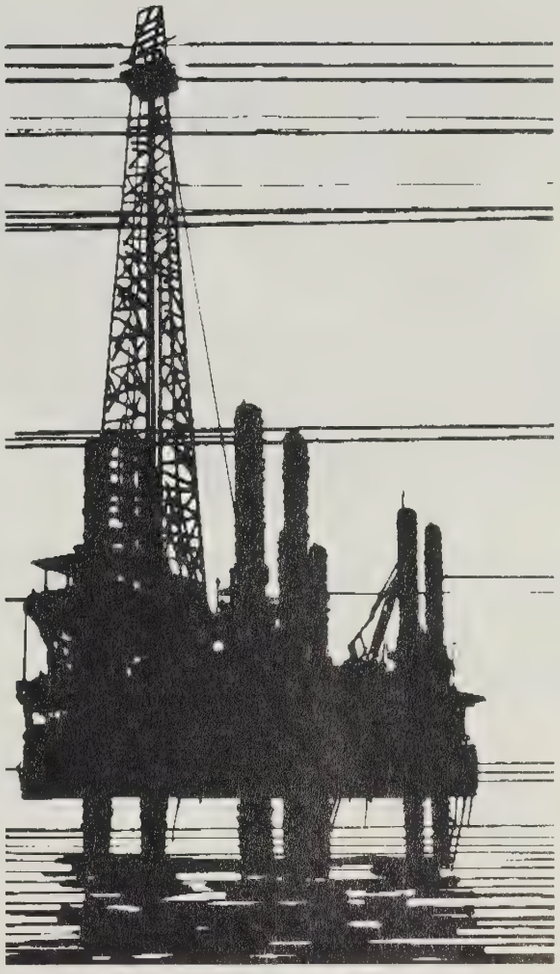


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*Rodeo (excerpts)*
*Buckaroo Holiday* — *Hoe-down*
*Saturday Night Waltz*

SHERI SOMERVILLE, Soloist

**JONES** *The Fantasticks: Much More*

**TRADITIONAL** *The Water is Wide*

**DELUGG** *Orange Coloured Sky*

**BART** *Oliver: Who Will Buy*

**LEGRAND** *Yentl: A Piece of Sky*

INTERMISSION

**TYSON**

*Springtime in Alberta*
*Night Rider's Lament*
*Fifty Years Ago*
*Adelita Rose*
*Irving Berlin*
*Claude Dallas*
*Banks of the Musselshell*
*Stories He'd Tell*
*Four Strong Winds*

Sheri Somerville orchestral arrangements by Tommy Banks. Ian Tyson orchestral arrangements by Tommy Banks and Eric Freidenberg
Ian Tyson's personnel: George Blondheim, Keyboards; John Cronin, Guitar; Myron Szott, Fiddle; Randy Hillman, Bass; Glenn LeCompte, Drums; Nathan Tinkman, Guitar; Cindy Church, Vocals.



### Ian Tyson, Singer/Songwriter

Ian Tyson is one of a kind... authentic and durable. His brilliant career has spanned decades, from international fame in the 60's folk boom to the forefront of the current revival of tradition in country music. Along the way, he has perfected skills as a cowboy on his ranch in the foothills of the Rocky Mountains.

In 1958, a 24-year old Tyson hitch-hiked to Toronto, and found work as a graphic artist. At night he played the emerging folk club circuit with the likes of Gordon Lightfoot and Joni Mitchell. In 1961 he had a singing partner – Sylvia Fricker. The influential folk duo, Ian and Sylvia evolved into pioneers of country rock.

Unsatisfied with the rowdy bar circuit, he put his guitar away, until with the encouragement of family and ranch guests he performed western songs. Tyson began to chronicle the life and times of the cowboy, based on his own considerable knowledge and the colorful characters he met.

After years of pursuing seemingly incompatible dreams – cowboying and performance and recording music – he has found a balance, a resurgence, and Ian Tyson is riding high once again! The legendary singer-songwriter was inducted into the Canadian Country Music Hall of Honour in September, 1989.

# Musicians at Large

## EDMONTON CHAMBER MUSIC SOCIETY

Wednesday, January 21st at 8:00 p.m. in the U of A's Myer Horowitz Theatre. The Edmonton Chamber Music Society and The Students' Union Theatre present Kronos Quartet (David Harrington, violin; John Sherba, violin; Hank Dutt, viola; Joan Jeanrenaud, cello). For more information call either the Edmonton Chamber Music Society or the University of Alberta.

## THE ALBERTA BAROQUE ENSEMBLE

"Majestically Baroque" includes music by Boyce, Telemann, Handel (Water Music) and will be performed on Sunday, January 24th at 3:00 p.m. For more concert and ticket information, call 467-6531 between 9:00 a.m. and 5:00 p.m.

# New Faces in the Orchestra



## Elena Vladu, Violin

Elena Vladu joined the Edmonton Symphony Orchestra as a member of the Second Violinsection during the 1991/ 1992 season.

Ms. Vladu received her Bachelor and Master of Music degrees from the Mannes College of Music in New York. Aside from taking masterclasses with the likes of Josef Gingold and Philip Ruder, Elena studied in Bucharest, Romania at the George Enescu High School of Music and Philadelphia's New School of Music.

Elena has performed with orchestras throughout the United States and Europe. However, Elena's colorful music experience is not confined to playing with orchestras. She has also performed as a soloist as well as in chamber recitals. In 1986 Elena performed in a private concert for Mayor Ed Koch.

Apart from her busy schedule involved in playing with the ESO, Elena also teaches violin as she did in New York at the Bank Street College.



## Sheri Somerville, Soloist

Vocalist Sheri Somerville says she owes her start in show business to Julie Andrews and the Von Trapp family of Sound of Music fame. At the age of seven, her first vocal coach spotted her singing along with the film in a theatre in her native Grande Prairie. At that point the fledgling soprano had already seen the movie 21 times!

When Sheri was 14, she somehow managed to convince members of the Courtenay Summer Music Program that she was actually 21 and landed herself a part in Puccini's Sister Angelica. At 17 Sheri spent the summer in the Voice Opera Program at the Banff School of Fine Arts. She then headed for Toronto and began studying with Louis Quilico.

Sheri has performed in a diverse array of productions. She has appeared in night clubs, concerts, musical theatre and opera, sung jingles for such well known companies as Sunlight and Coke, and has appeared on T.V. in Edmonton and Toronto. She has recorded *After the Thrill Has Gone* and *Why Can't It Wait?* for the Romio Records label.

# Music and Community Education

## UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

This season the University of Alberta Symphonic Wind Ensemble (SWE) enters its 20th year under the direction of Dr. Fordyce Pier. A wind band of the 40 most skilled wind and percussion players at the University, this group is dedicated to the performance of the most challenging and substantial music written for the medium.

Edmonton Symphony Orchestra musicians who have participated in this group since 1968 include David Hoyt, David Quinn, John McCormick, Chris Taylor, Gerry Onciul and casual members Dawn Hage Hunter, Hiromi Takahashi, Brian Thurgood, Christine Enns, Brian Berkowitz, Joan Greabeiel and others.

The next University of Alberta Symphonic Wind Ensemble performance at Convocation Hall takes place March 24th, 1993. For more information call the U of A Department of Music at 492-3263.

## ALBERTA STRING ASSOCIATION

The Alberta String Association is a non-profit organization representing Alberta's string teachers, players and students. The objective of the organization is to promote and develop the musical and educational values of string music and to co-operate with other organizations or individuals toward improvement and growth of string activity everywhere, insofar as practicable.

The Alberta String Association provides workshops, seminars, concerts and information exchange to assist its members in improving their teaching and performance skills. They develop and maintain a lending library of materials on stringed-instrument playing and teaching. They provide information about teachers, soloists and ensembles. The Association is also one of the partners that are involved in putting on the annual Alberta Music Conference.

The Association is aiming to host an annual International String Workshop, inviting world renowned professors and performers to address the contemporary and comparative teaching and playing techniques of string instrument. The first workshop took place in June of 1992 and proved to be so successful that the Association was urged to continue by both guest professors and participants.

For more information about this group and their activities, call 433-9661.

## The Joyce McDonald Memorial Fund

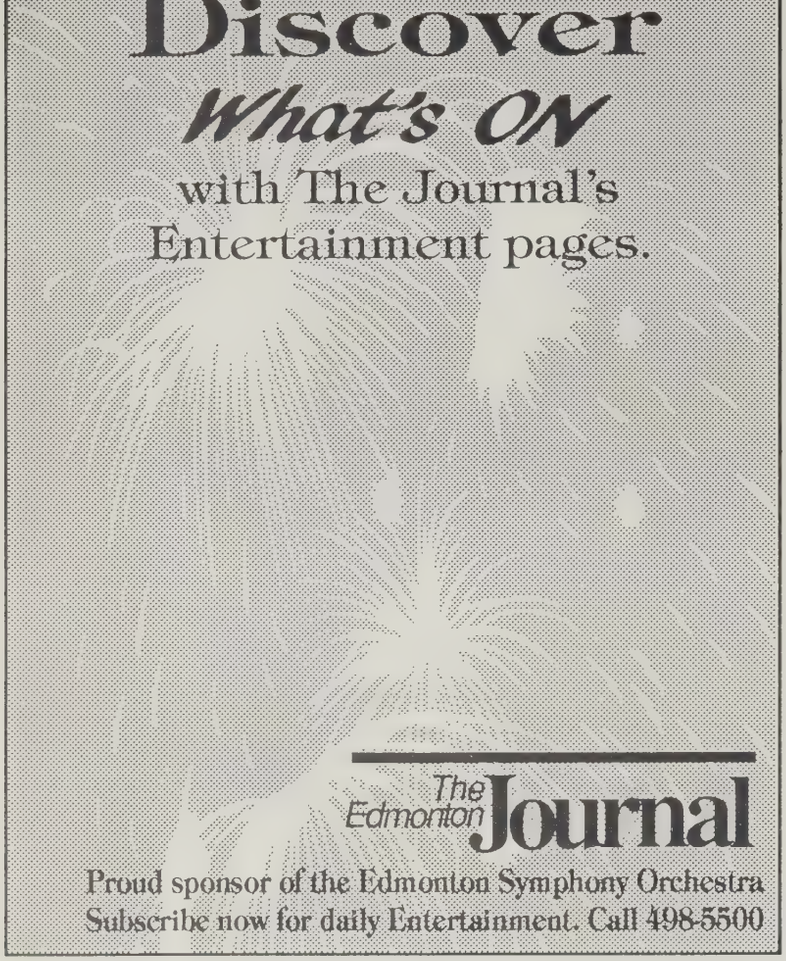
The Board of Directors of the Edmonton Symphony Society wish to remind ESO patrons of the establishment of the Joyce McDonald Memorial Fund. This fund has been developed so that a Magnificent Master Series concert may be sponsored in the name of Joyce McDonald each year. We hope that this will pay tribute to this music supporter's memory and be a source of joy to her children and husband.

Those wishing any further information or wishing to contribute may contact the ESO Development office at 428-1108.

The list below represents all those who have contributed $100 or more to the Fund from January 1st, 1987 to November 30th, 1992.

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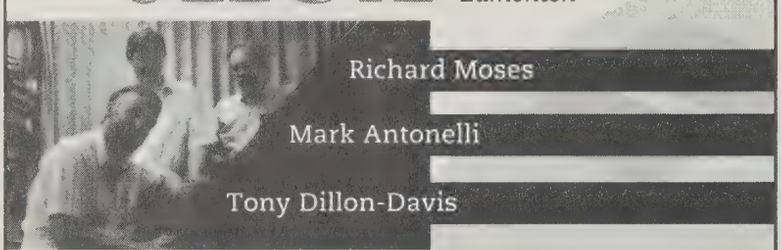
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January 22nd & 23rd, 1993
8:00 p.m., Jubilee Auditorium

*Special Guests*

**WILLIAM H. STREET,** Saxophone

**BRIAN PRIESTMAN,** Conductor

# PROGRAMME

## DEBUSSY

***Rhapsody for Alto Saxophone and Orchestra***

**WILLIAM STREET,** Saxophone

## FORSYTH

***Tre Vie: Concerto for Saxophone and Orchestra***

*Presto, ritmico: Like a meteor*
*Ommaggio a Messiaen (1908-1992)*
*Melancolico*
*Allegro vivace*

**WILLIAM STREET,** Saxophone

INTERMISSION

## TCHAIKOVSKY

***Symphony No.5, Op.64 in E minor***

*Andante – Allegro con anima*
*Andante cantabile, con alcuna licenza*
*– Moderato con anima – Andante mosso*
*– Allegro non troppo – Tempo I*
*Valse: Allegro moderato*
*Finale: Andante maestoso*
*– Allegro vivace – Molto vivace*
*– Moderato assai e molto maestoso – Presto*

This concert is being recorded by the CBC, and will be broadcast February 25 at 9:05 a.m. on Mostly Music with host, Ken Winters.

CBC



### William H. Street, Saxophone

William H. Street holds advanced degrees from Northwestern University, the Conservatoir National de Bordeaux (France) and the Catholic University of America. Dr. Street, a member of the Ensemble International de Saxophones de Bordeaux, was also a member of the Chicago, Washington, D.C. and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Music Department in 1988, where he currently holds the position of Associate Professor of Music. Since his arrival in Canada he has become an integral part of the faculty as saxophone instructor, chamber music coach and Director of the University Concert Band.

William Street has appeared as recitalist and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He has several recordings to his credit and his recitals and concerts are frequently broadcast on programs of CBC Radio.

Dr. Street was recently elected President of the North American Saxophone Alliance, where he had previously served as foreign editor since 1990. He was a strong interest in music education and appears frequently as clinician, recitalist and adjudicator throughout North American and Europe.

## PROGRAMME NOTES *by Dave Baker*

### Rhapsody for Saxophone and Orchestra
### Claude Debussy
(b. St. Germain-en-Laye, 1862 / d. Paris, 1918)

On June 22, 1846, two years after it had made its first appearance in French orchestral music, Adolphe Sax registered his invention, the saxophone. Soon after, as with any new musical device, some of the finest compositional minds in France began experimenting with the new device. Bizet employed it in *L'Arlésienne*, Massenet in *Hérodiade* and *Werther*, and Ambroise Thomas in *Hamlet*. However, with the exception of these works, the saxophone really only found a permanent home in military bands rather than symphony orchestras.

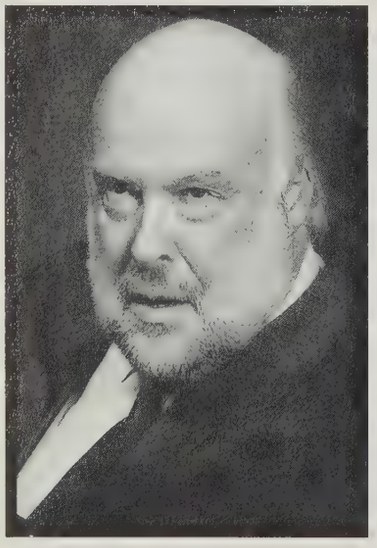
At the dawn of the new century, a Mrs. Elissa Hall, President of the Orchestral Club of Boston, became a saxophone player for reasons of health. A rich and influential woman, she was rather disappointed with the lack of quality works for the instrument, and commissioned several from composers as noted as Vincent d'Indy and Claude Debussy. Though not a project he particularly fancied, Debussy was at the time hardly in a position to refuse the income, and in 1901 began working on what he originally titled a *Fantasy for Saxophone and Orchestra.*

He proceeded very slowly, if at all, and in June of that year, wrote, "the Americans are proverbially tenacious. The "Saxophone lady" landed in Paris eight or ten days ago, and is asking after her piece. I assured her that, except for *Rameses II*, it is the only subject that occupies my thoughts. All the same, I have had to set to work on it. So here I am, searching desperately for novel combinations calculated to show off this aquatic instrument."

This is not the only colourful and revealing note Debussy has left us about this work. In a letter to his friend Pierre Louys, Debussy confesses, "Considering this *Fantasy* was ordered, and paid for, and eaten more than a year ago, I realize I am behind with it."

The *Rhapsodie* was written by Debussy after he had completed *Pelleas* and before he had written *La Mer*. It creates an important link between the two and there is no better work to illustrate the composer's preoccupations at that time: his research into the development of a national art allying the French language and popular art.

Although it was thought that the score was completed by Roger-Decasse in 1911, it has been proven that a score of the *Rhapsody* signed by the composer is at the Bibliotheque National de Paris and is dated 1903, five years before a score was ever sent to the saxophone lady. It is well known that Roger-Decasse prepared Debussy's music for a commemorative concert in Paris in 1919. At that time Roger-Decasse scrupulously followed the orchestration outlined by Debussy himself in a copy of the score now held at the New England Conservatory. It was André Caplet who conducted the premiere of the work on May 11, 1919 at the Société Nationale. Although the work has been revised and re-edited a number of times, it is Debussy's original version that will be performed this evening.



### BRIAN PRIESTMAN, Conductor

Listed among the many activities in Brian Priestman's colorful career is his position of Music Director for the Edmonton Symphony Orchestra from 1964 to 1968. Since the end of his apprenticeship in his native England, Mr. Priestman has ranged the world as a musician; as a conductor on five continents; and a music director of major organizations for many years.

As a guest conductor Mr. Priestman has appeared with almost all the leading orchestras in Britain, Canada and Australia as well as with many great orchestras in the U.S., Europe and the far east. He has conducted more than 360 concerts for the BBC, and many TV programmes of both symphonic repertoire and opera.

Widely respected for his administrative skills and exuberant leadership, Brian Priestman increased box-office sales in Denver by over 100% because of his unanimous critical success and enormous public popularity; the same has been true of other centres where he has worked. Since 1980, he has conducted in the U.S., Mexico, Sweden, Hong Kong, South Africa, Belgium, Great Britain to name a few as well as recordings and many BBC broadcasts and TV appearances.

## Tre Vie: Concerto for Saxophone and Orchestra
## Malcolm Forsyth
(b. Pietermaritzburg, South Africa, 1936)

Dr. Malcolm Forsyth, named Canadian Composer of the Year in 1989, was the winner of the first Juno for "Best Classical Composition" in 1987 for *Suite for Orchestra, Atayoskewin* (which has been recorded by the Edmonton Symphony Orchestra). Born and educated in South Africa before settling in Canada in 1968, he became a faculty member at the University of Alberta. In addition to his extensive activities as the composer of three symphonies, many other orchestral works, seven concertos, and a great deal of chamber and vocal music, he served for 11 years as trombonist in the Edmonton Symphony Orchestra, the last seven of those as Principal.

Tonight's *Concerto* was commissioned by Edmonton saxophonist William H. Street, with funding from the Canada Council and the CBC. It brings to ten the number of works for soloists with orchestra written by Forsyth, and his first for woodwind instrument. It is scored for a normal sized symphony orchestra, with the addition of harp and piano.

When the decision was made to premiere the work in Pesaro, Italy, at the Tenth International Saxophone Congress in 1992, the title was appended to the first sketches. It refers to three of the ancient roads leading out of Rome: Via Appia, Via Flaminia, and Via Salaria, the latter of which leads directly to Pesaro itself, and was so named because it was along this route that supplies of salt were brought to Rome. There is no specific order to these roads in relation to the movements except that it is to movements one, three, and four that they refer.

The second movement was an addition made while the work was in the sketching stage, and was due to an epochal event in May, 1992: the death of Olivier Messiaen, representing the passing of an era, as Messiaen had been the last great composer of the pre-World War II generation. Thus it is that Forsyth has inserted this movement, paying homage to Messiaen's enormous influence.

The first movement of *Tre Vie* is rhythmically and technically demanding, due to its sheer speed and the asymmetry of the metre (10/16), to say nothing of the soloist's excursions into the highest altissimo range of the saxophone. The second movement is a series of cadenzas for soloist with an orchestral accompaniment equally free, without metre. This flows directly into the *Melancolico*, a songful interplay of two melodic lines against an accompaniment of the utmost simplicity: two identical chords a semitone apart, which alternate in four bar sequences. The *Finale*, a rondo form with development is agitated and singing by turns, and leads the soloist into some intriguing interplay with the orchestra. The work concludes brilliantly and optimistically.

## Symphony No.5, Op.64 in E minor
## Peter Ilyich Tchaikovsky
(b. Kamsko-Votinsk, 1840/ d. St. Petersburg, 1893)

"There is something repellent about it, a patchiness and insincerity and 'manufacturedness' which the public instinctively recognizes. It was obvious to me... that the symphony itself did not really please the audience." Harsh words, spoken by a critic obviously unimpressed with Tchaikovsky's *Fifth Symphony*. By now, of course, the work has established itself as one of the Romantic era's great additions to the symphonic repertoire. Which makes all the more strange the fact that the critic who spoke those harsh words was Tchaikovsky himself.

For Tchaikovsky, who in 1888 had moved into the house at Klin which was to be his home until the end of his life, his existence had become somewhat more settled than it had been at the time he had composed his *Fourth Symphony*. In that work, Tchaikovsky's prevailing theme was of "cruel Fate". In his letters while preparing the *Symphony No.5*, Tchaikovsky speaks more of "Providence". A subtle change, perhaps, but to the typically overcast Tchaikovsky, an improvement.

The "Providence" theme with which the work opens is a sombre, deliberate theme, marked by descending scales, but ending on a rising phrase of optimism. This leads to the body of the movement, an *Allegro con anima*, which defies piecemeal interpretation. Indeed, aside from the idea of "Providence" mentioned above, Tchaikovsky left precious few clues about any program he may have had in mind for the symphony.

He did, however, leave clues that the second movement is a love song. To be sure, it does have the outline and mood of the pas d'action between Aurora and the Prince from his *The Sleeping Beauty* (which he composed at around this same time). The French horn sings the beautiful song of the movement, though the passionate love is interrupted by the occasional storm.

The third movement is a waltz, though a delicate and sad one, with its falling phrases and a sense of wistfulness. The curiously sad dance is relieved somewhat by an odd, jerky bassoon passage, and a brief appearance of the "Providence" theme, which continues to haunt the work, rather like Berlioz' idea of an idée fixe.

The final movement is in sonata form. The first principal subject is a strong, chordal theme, the second is a flowing one for the woodwinds. The movement begins, however, with the "Providence" theme (played in a major key this time), and concludes with a grand final presentation of it.

The *Symphony No.5* premiered in St. Petersburg on November 17, 1888. Audiences were immediately warm to it, critics were less impressed. Tchaikovsky himself eventually came around to it, saying later, "I like it far better now."

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## January's Volunteer of the Month

### GWEN WATTERS

Gwen Watters has been providing the ESO musicians with coffee and goodies at special concerts for years. The musicians grew very attached to her goodies and asked if she could bring them to all concerts. "Of course! That would be no problem" Gwen replied. So now she makes coffee and goodies for the musicians at all performances.

Gwen is also a member of the Edmonton Symphony Orchestra Associates and works as a Special Projects fund-raiser. She is very active with the Boutique and is co-chairing the Hugs and Kisses Dinner Auction this February.

Why does Gwen do all this? "JUST BECAUSE!"

# THE EDMONTON SYMPHONY ORCHESTRA
# A COMMUNITY INVESTMENT

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# THE EDMONTON SYMPHONY ORCHESTRA 1992/93 SEASON

### VIOLIN I
James Keene,
*Concertmaster* (L)
David Stewart,
*Concertmaster* (#)
Broderyck Olson,
*Assistant Concertmaster*
Tom Johnson
Mary Johnson
Richard Caldwell
Hugh Davies
Neria Mayer
Stefan Jungkind
Susan Flook
Debra Belmonte

### VIOLIN II
Dianne New*
Siludette O'Connor**
Elena Vladu
Pauline Bronstein
Robert Hryciw
Zoe Buck
Murray Vaasjo
Tatiana Warszynski

### VIOLA
Evan Verchomin***
Andrew Bacon****
Susan Ekholm
David Rhein
Mikiko Kohjitani

### CELLO
Colin Ryan*
Sheila Laughton**
Timothy Khaner
Gillian Caldwell
Derek Gomez
Victor Pipkin

### BASS
Jan Urke*
John Taylor**
Marjorie Montjoy
Rhonda Taft
Ioan Tetel

### FLUTE
Elizabeth Koch*
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### OBOE
Donald Hyder*
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### CLARINET
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William Harrison*
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### HORN
David Hoyt*
Donald Plumb**
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Christopher Taylor*

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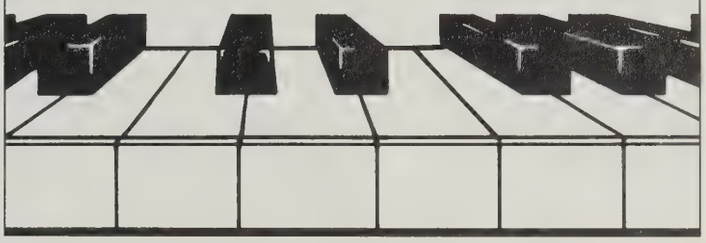
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| | |
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| # | Acting Concertmaster |
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| ** | Assistant Principal |
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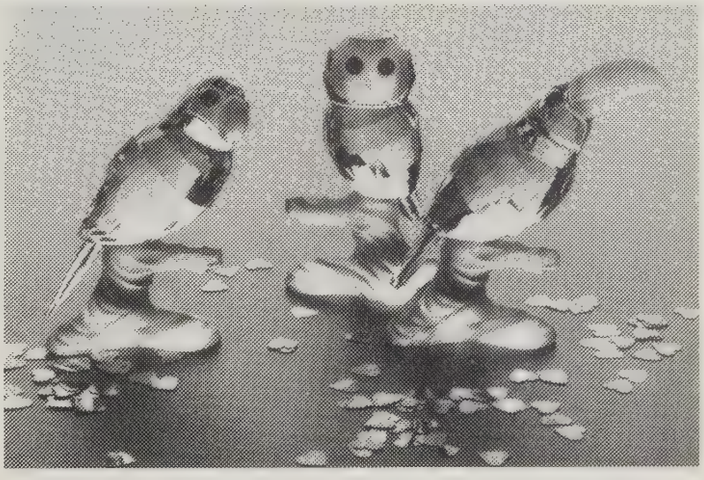
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# FEBRUARY CONCERT SCHEDULE

## MAGNIFICENT MASTER/ SUPER SUNDAY MATINÉE SERIES

**Saturday and Sunday, February 6th & 21st, 1993**
Helmut Brauss, Piano
Uri Mayer, Conductor
STRAUSS - Don Juan, Op.20
WAGNER - Die Meistersinger: Prelude and Act III (excerpts)
BRAHMS - Piano Concerto No.1, Op.15 in D minor
Saturday sponsored by Waterloo Mercury Lincoln
Media sponsor CKER 1480 AM

## THE LIGHTER CLASSICS

**Thursday, February 11th, 1993**
David Stewart, Violin
David Hoyt, Conductor
GLINKA - Overture to Ivan Sussanin (Life of a Tsar)
BRUCH - Scottish Fantasy, Op.46
LUEDEKE - Clockworks for Orchestra
KHACHATURIAN - Spartacus: Suite No.2 (Adagio)
STRAUSS - Till Eulenspiegels lustige Streiche, Op.28
Series media sponsor 96 K-LITE FM
Sponsored by Interprovincial Pipe Line Inc.

## SATURDAYS FOR KIDS

**Saturday, February 13th, 1993**
Molly Hamilton, Special Guest
David Hoyt, Conductor
"Miss Molly's Country Music for Kids"
Molly Hamilton has been entertaining audiences in Alberta and beyond for over 15 years. Now she brings her dynamic show to Edmonton to perform " Country Music for Kids" - a children's show designed to get toes tapping and hands clapping!
Series sponsor The Real Canadian Superstore
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## MAGNIFICENT MASTER SERIES

**Friday and Saturday, February 26th & 27th, 1993**
Angela Cheng, Piano
Uri Mayer, Conductor
GRANT - Symphony (Et in Terra...)
CHOPIN - Piano Concerto No.2, Op.11 in E minor
VAUGHAN WILLIAMS - Symphony No.5 in D Major
Friday sponsored by Deloitte & Touche, Chartered Accountants
Saturday sponsored by Canadian Utilities Limited
Media sponsor CHQT 880

**For concert times and ticket information for all of the above, please call the ESO Box Office at**
**428-1414**




*Norval Morrisseau, Thunderbird Transformation, Shaman Teaching the Children and the Animals ©1991*
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## January's Additional Players

Eddy Bayens, Bassoon
Christine Enns, Flute
Dawn Hage, Trumpet
Kathy Hogan, Viola
Kay McCallister, Horn
John McCormick, Percussion
Raj Nigam, Percussion
Hiromi Takahashi, Oboe
Brian Thurgood, Percussion

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PETRO-CANADA

# In Recital

## IVAN WONG, bassoon

**Wednesday, January 27, 1993 at 5:15 pm**

Sonata in B-Flat Major for Bassoon and Violoncello, K. 292 (1775) — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante
Allegro

**Paul Radosh, violoncello**

Sonata in A Minor for Flute, Bassoon and Piano (1705) — Antonio Vivaldi (1678-1741)

Largo
Allegro
Largo cantabile
Allegro molto

**Karen Theuser, flute**
**Kerri MacDonell, piano**

Three Shanties for Woodwind Quintet (1943) — Malcolm Arnold (b. 1921)

Allegro con brio
Allegretto semplice
Allegro vivace

**Pentaventus Woodwind Quintet**
**Karen Theuser, flute**
**Joanna Mulesa, Oboe**
**Jei Yin, clarinet**
**Kerri MacDonell, French horn**
**Ivan Wong, bassoon**

INTERMISSION

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

Variations sur un theme libre
for Woodwind Quintet (1943)

Eugene Bozza
(b.1905)

Andantino
Allegretto
Andantino
Calme
Allegro

Variations on a Folksong
Thema: Mein junges Leben hat ein End

Tan Pieters Sweelinck
(1562-1621)
Arranged by Ernest Lubèn

Semplice
Moderato
Very quietly and evenly
Allegro spiritoso
Andantino grazioso
Vivace e leggiero
Un poco adagio e molto tranquillo

**Pentaventus Woodwind Quintet**
**Karen Theuser, flute**
**Joanne Mulesa, Oboe**
**Jei Yin, clarinet**
**Kerri MacDonell, French horn**
**Ivan Wong, bassoon**

Duo No. 3 for Clarinet and Bassoon

Ludwig van Beethoven
(1770-1827)

Allegro sostenuto
Aria con Variazioni

**Allison Storochuk, clarinet**

# NOON-HOUR ORGAN RECITAL

*Featuring Christopher New, Darren Novak, Gertrude Olford, and Joachim Vette, organists*

**Wednesday, January 27, 1993**
**at 12:10 pm**

**Convocation Hall, Arts Building**

# Program

Department of Music
University of Alberta

PROGRAM

*Sonata Giojoso*, Op. 84 (1978) — Barrie Cabena (b. 1933)

Jubilate Deo (Psalm 100)

Toccata I - Episode I - Fugue -

Episode II - Toccata II - Chorale

**Joachim Vette, organist**

Prelude and Fugue in C Minor, BWV 546 — Johann Sebastian Bach (1685-1750)

**Darren Novak, organist**

Prelude and Fugue in G Major, BWV 541 — Johann Sebastian Bach

**Gertrude Olford, organist**

Introduction and Passacaglia in D Minor — Max Reger (1873-1916)

**Christopher New, organist**

N.B.: Recording is not permitted without written consent from the performer(s).

UPCOMING EVENTS:

**Saturday, at 8:00 pm**
**February 6, 1993**
Call the ESO Box Office

**Faculty Recital: Helmut Brauss, pianist,** with the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer.**

**Sunday, at 8 pm**
**February 7, 1993**
Admission: $7/adults, $5/students & seniors

**Kilburn Encounters IV.** Program will include works by Walton and Mozart. Performers: Norman Nelson, Janet Scott-Hoyt, Alan Ord, Jan Urke, Peter Jancewicz.

**Tuesday, at 8 pm**
**February 9, 1993**
Convocation Hall
Admission: $7/adults, $5/students & seniors

**Faculty Recital: Fordyce Pier, trumpet, with Debra Ollikkala, soprano, Marnie Giesbrecht, organ, Janet Scott-Hoyt, piano.** Program will include works by Albinoni, Purcell, Genzmer, Absil, and Castérède.

**Wednesday, at 12:10 pm**
**February 10, 1993**
Convocation Hall
Free admission

**Noon-Hour Organ Recital** featuring performances by Department of Music graduate and undergraduate student organists. Program and performers to be announced.

**Wednesday, at 8 pm**
**February 10, 1993**
Convocation Hall
Free admission

**Master of Music Recital:**
**Gerry Paulson, conductor,** with the Lab Choir.

**Friday, at 8 pm**
**February 12, 1993**
Convocation Hall
Admission: $7/adults, $5/students & seniors

**Visiting Artist Recital: Antonin Kubalek, piano.** Program will include works by Janácek, Novák, Chopin, and Brahms. Co-sponsored by the Czechoslovak Society of Arts and Sciences of Alberta

**Saturday, at 10 am**
**February 13, 1993**
Convocation Hall
Free admission

**Visiting Artist Masterclass: Antonin Kubalek, piano.** All are welcome to attend. Co-sponsored by the Czechoslovak Society of Arts and Sciences of Alberta

**Monday, at 8 pm**
**February 15, 1993**
Convocation Hall
Admission: $7/adults
$5/students & seniors

**Faculty Recital: Norman Nelson, violin, and Stéphane Lemelin, piano.** Program: Violin and piano sonatas by Fauré, Debussy and Ravel.

POSTPONED

**Sunday, at 2 pm**
**February 21, 1993**
Call the ESO Box Office

**Faculty Recital: Helmut Brauss, piano,** with the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer.** Program will include works by Strauss, Grant and Brahms.

Department of Music
University of Alberta

# In Recital

## PATRICIA ARMSTRONG, violin

## RONDA METSZIES, cello

## GREG CAISLEY, piano

**Friday, January 29, 1993 at 8:00 pm**

Violin Sonata in C Minor, Op. 30, No. 2 (1802) — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio cantabile
- Scherzo - allegro
- Allegro

Sonata for Cello and Piano, Op. 65 (1961) — Benjamin Britten (1913-1976)
- Dialogo
- Scherzo-pizzicato
- Elegia
- Marcia
- Moto Perpetuo

INTERMISSION

Trio No. 1 in D Minor, Op. 63 (1847) — Robert Schumann (1810-1856)
- Mit Energie und Leidenschaft
- Lebhaft, doch nicht zu rasch
- Langsam, mit inniger Empfindung
- Mit Feuer

Convocation Hall, Old Arts Building

# In Recital

**ELIZABETH SLUYS, FLUTE**

**CHARLENE MEGYESI, OBOE**

**TERUKA NISHIKAWA, PIANO**

**Thursday, February 4, 1993 at 5:00 pm**

Concertante (1966) — Talivaldis Kenins (b. 1919)
- Presto Furioso - Fugue
- Canzona
- Vivace assai

'Undine' Sonata (1882) — Carl Reinecke (1824-1910)
- Allegro
- Intermezzo
- Andante - Presto - Andante
- Finale

INTERMISSION

Trio Sonata III in G Major (1747) — Johann Sebastian Bach (1685-1750)
- Largo, Vivace, Adagio, Presto

Sonatine (1946) — Pierre Sancan (b. 1916)

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# FORDYCE PIER, trumpet

assisted by

**MARNIE GIESBRECHT, organ**
**JANET SCOTT HOYT, piano**
**DEBRA OLLIKKALA, soprano**

**Tuesday, February 9, 1993 at 8:00 pm**

**Convocation Hall, Arts Building**

# Program

Department of Music
University of Alberta

**PROGRAM**

"Sound, Fame, thy brazen Trumpet" (1691) — Henry Purcell (1659-1695)
from *The Prophetess*

"Sound the Trumpet" (1687)
from *The Duke of Gloucester's Birthday Ode*

**Debra Ollikkala, soprano**
**Marnie Giesbrecht, organ**

Concerto in F Major, Op.2, No. 8 (1705) — Tomaso Albinoni (1671-1751)
Allegro
Adagio
Allegro

*brief pause*

Sonate für Trompete und Orgel — Harald Genzmer (b. 1909)
(Langsam)
Allegro
Chorale: Tranquillo
Finale: Vivo

**Marnie Giesbrecht, organ**

INTERMISSION

Suite pour Trompette et Piano (c1971) — Jean Absil (1893-1974)
Marche
Pavane
Impromptu
Romance
Tarentelle

Sonatine pour Trompette et Piano (c1956) — Jacques Castérède (b.1926)
Allegro energico
Andantino
Allegro giocoso

**Janet Scott Hoyt, piano**

UPCOMING EVENTS:

**Wednesday, at 12:10 pm**
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Free admission

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**February 15, 1993**
Convocation Hall
Admission: $7/adults
$5/students & seniors

*POSTPONED*
**Faculty Recital: Norman Nelson, violin, and Stéphane Lemelin, piano.**

**Sunday, at 2 pm**
**February 21, 1993**
Call the ESO Box Office

**Faculty Recital: Helmut Brauss, piano,** with the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer.** Program will include works by Strauss, Grant and Brahms.

department of Music

# NOON-HOUR ORGAN RECITAL

with

*Adrienne Sitko, Geraldine Visconte, Marnie Giesbrecht (Faculty), Stillman Matheson, and Joachim Vette, organists*

**Wednesday, February 10, 1993**
**at 12:10 pm**

**Convocation Hall, Arts Building**

# Program

Department of Music
University of Alberta

PROGRAM

Partita on Toulon (Old 124th) (1987) — Gerhard Krapf
Toccata — (b. 1924)

**Adrienne Sitko, organist**

Prelude, Fugue and Chaconne
in C Major, Bux. 137 — Dietrich Buxtehude
(1637-1707)

**Geraldine Visconte, organist**

*Hommage à Dietrich Buxtehude* (1987) — Petr Eben
Toccata Fugue for Organ — (b. 1929)

**Marnie Giesbrecht, organist**

"Eighteen" (Leipzig) Chorales (1750) — Johann Sebastian Bach
*Trio on Herr Jesu Christ, dich zu uns wend,* — (1685-1750)
BWV 655

**Joachim Vette, organist**

Toccata and Fugue in F Major, — Johann Sebastian Bach
BWV 540

N.B.: Recording is not permitted without written consent from the performer(s).

UPCOMING EVENTS:

| | |
|---|---|
| **Friday, at 8 pm**<br>**February 12, 1993**<br>Convocation Hall<br>Admission: $7/adults,<br>$5/students & seniors | **Visiting Artist Recital: Antonin Kubalek, piano.** Program will include works by Janácek, Novák, Chopin, and Brahms. Co-sponsored by the Czechoslovak Society of Arts and Sciences of Alberta |
| **Saturday, at 10 am**<br>**February 13, 1993**<br>Convocation Hall<br>Free admission | **Visiting Artist Masterclass: Antonin Kubalek, piano.** All are welcome to attend. Co-sponsored by the Czechoslovak Society of Arts and Sciences of Alberta |
| **Monday, at 8 pm**<br>**February 15, 1993**<br>Convocation Hall | *POSTPONED*<br>**Faculty Recital: Norman Nelson, violin, and Stéphane Lemelin, piano.** |
| **Sunday, at 2 pm**<br>**February 21, 1993**<br>Call the ESO Box Office | **Faculty Recital: Helmut Brauss, piano,** with the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer.** Program will include works by Strauss, Grant and Brahms. |
| **Tuesday, at 8 pm**<br>**March 2, 1993**<br>Convocation Hall | **Faculty Recital: Capital Brass Quintet** with **Russ Whitehead and Fordyce Pier, trumpets; Donald Plumb, horn; Ivan Mast, trombone,** and **Scott Whetham, tuba**<br>Admission: $7/adults, $5/students & seniors |
| **Friday, at 8 pm**<br>**March 5, 1993**<br>Convocation Hall | **Faculty Recital:**<br>**Stéphane Lemelin, piano.** Program: TBA<br>Admission: $7/adults, $5/students & seniors |
| **Monday, at 8 pm**<br>**March 8, 1993**<br>Convocation Hall | **Master of Music Recital:**<br>**Judy Lowrey, harpsichord**<br>Free admission |
| **Sunday, at 8 pm**<br>**March 14, 1993**<br>Convocation Hall | **Academy Strings &**<br>**Madrigal Singers Concert**<br>Admission: $7/adults, $5/students & seniors |
| **Monday, at 8 pm**<br>**March 15, 1993**<br>Convocation Hall | **Doctor of Music Recital:**<br>**Roger Admiral, piano**<br>Free admission |

VOLUME 9 NUMBER 6 FEBRUARY

Edmonton Symphony Orchestra

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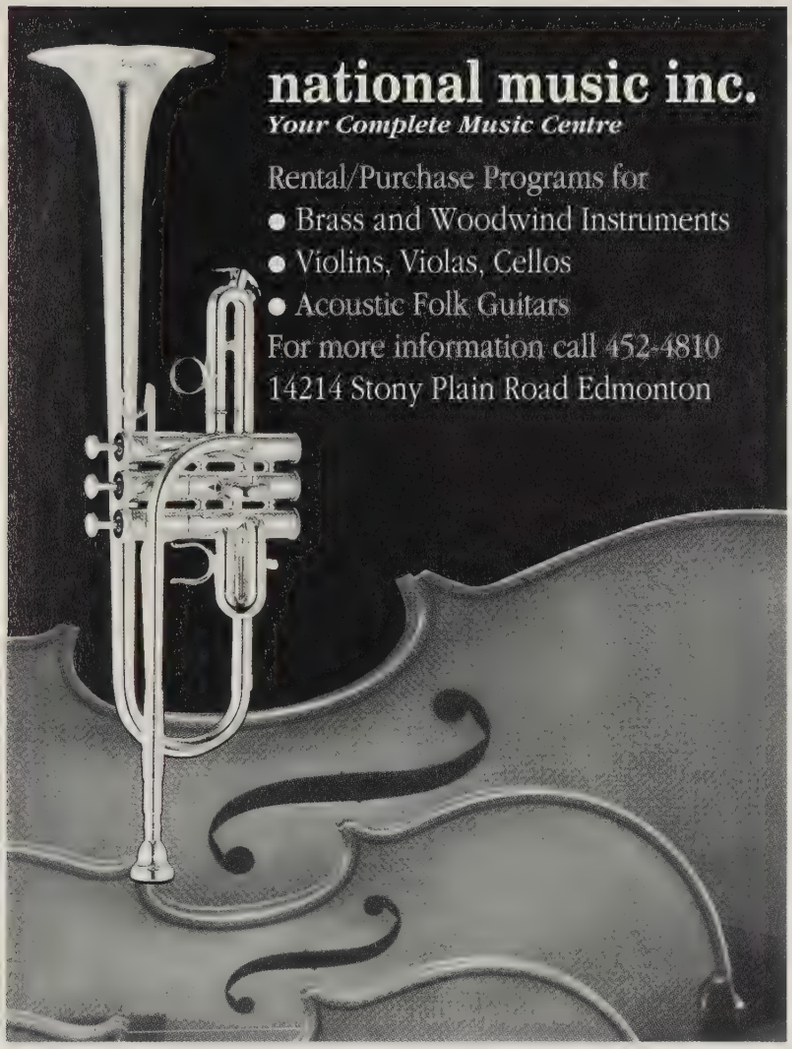
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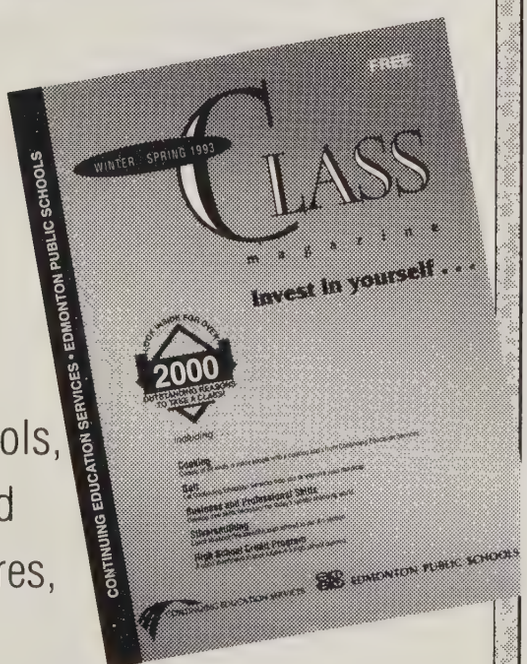
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*Signature* is the official publication of the Edmonton Symphony Orchestra published monthly from September to May.

News items/photos, letters to the editor, comments and/or suggestions are welcomed. The deadline for each issue is approximately one month prior to the first day of the publication month. Our address:

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VOLUME 9, NUMBER 6 FEBRUARY 1993

Edmonton Symphony Orchestra

# Signature

Uri Mayer, Music Director

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The Edmonton Symphony Society gratefully acknowledges the financial support provided from **The Lottery Fund** by the **Government of Alberta** through the **Alberta Foundation for the Arts**, **The Canada Council**, **Alberta Culture and Multiculturalism**, and the **City of Edmonton**. Our sincere thanks to the Winspear Foundation for their continued financial support.
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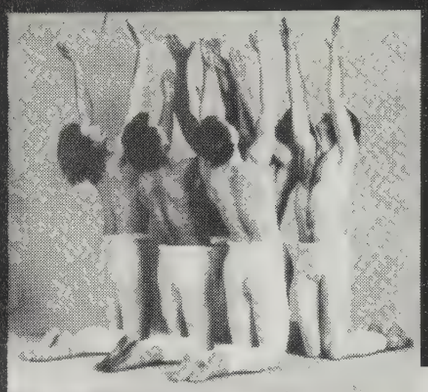
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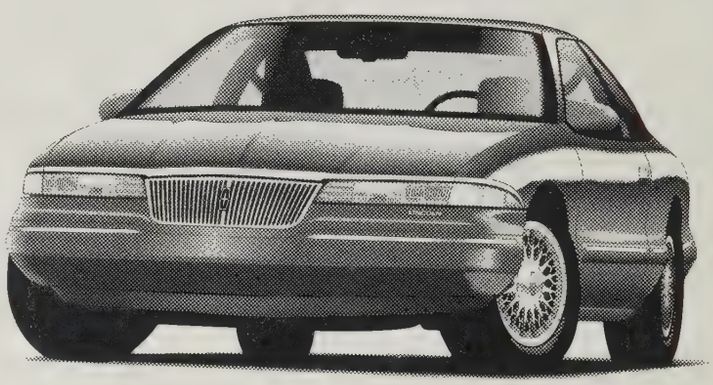
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**URI MAYER,** Conductor

# PROGRAMME

**R. STRAUSS**
*Don Juan, Op.20*

**WAGNER**
*Die Meistersinger: Prelude and three excerpts from Act III*

INTERMISSION

**BRAHMS**
*Piano Concerto No. 1, Op.15 in D minor*
*Maestoso*
*Adagio*
*Rondo: Allegro non troppo*
**HELMUT BRAUSS, Piano**



## Helmut Brauss, Piano

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Mr. Brauss has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestra, and radio broadcasts throughout Germany, Switzerland, Austria, Italy, France, Belgium, The Netherlands, Norway, Denmark, Iceland, England, Ireland, Japan, Korea, China, the United States and Canada.

Presently Professor of Music at the University of Alberta, Helmut Brauss is increasingly sharing his experience of the concert stage in masterclasses on various continents.

## PROGRAMME NOTES *by Diane Baker*

### Don Juan, Op.20
### Richard Strauss
(b. Munich, 1864 /
d. Garmisch-Partenkirchen, 1949)

Conservatives who should have disliked Richard Strauss found themselves at times in awe of his gifts; progressive thinkers who should have been on his side found nasty things to say. However, from 1889 until around 1911, Richard Strauss was likely the most visible, and most-discussed composer in the western world. The work which helped launch the discussion in 1988, was his symphonic poem *Don Juan, Op.20.*

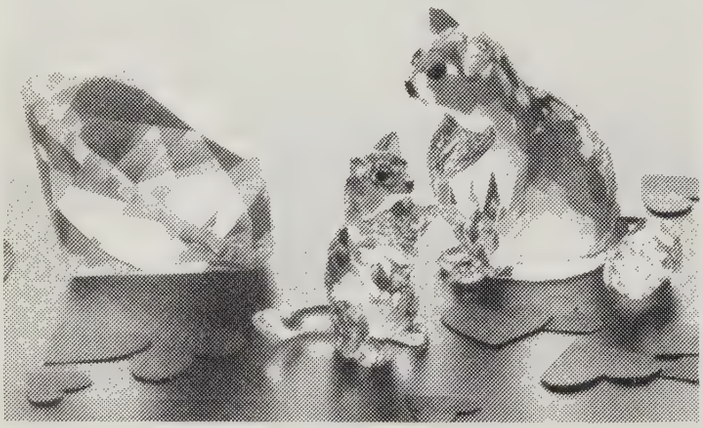
The symphonic poem, or tone poem, as a form, had more or less been developed by Franz Liszt, and had immediately captured the imagination of composers eager for forward-looking, new methods of orchestral expression. Strauss embraced the form and made it his own, with a cycle of works that in Vienna were the very latest word in modernism. Though the second tone poem written by Strauss, *Don Juan* was the first to be published. It premiered in November, 1889, conducted by Hans von Bülow, who had taken on Strauss rather like a protegé.

> *there is a shudder of disgust dissonantly portrayed as the strings and winds play an A minor chord...*

The story of Don Juan was created in 1630 with the play by Spaniard Tirso de Molina. The character has been adapted in both literary and musical forms many times, perhaps most famously in Mozart's opera *Don Giovanni.* Richard Strauss' main source of inspiration was the poem by Nikolaus Lenau, an Austrian poet/philosopher of the early nineteenth century. While we have come to see Don Juan as an unrepentant rake, Lenau described his vision of the man by saying: "My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot possess as individuals. Because he does not find her, although he reels from one to another, at last disgust seizes hold of him, and this disgust is the Devil that fetches him."

The invigorating opening of the tone poem depicts Don Juan's youthful vigour and virility. Donald Tovey described this section by saying it culminates "in a superb gesture of welcome to Love wheresoever it may be found." This "searching" idea alternates with various romantic liaisons (one heard on solo violin, another on solo oboe). These episodes are followed by the "heroic" theme of Don Juan, heard on the four horns. A repeat of the searching theme leads to what must be an orchestral depiction of an orgy, climaxing in a tumultuous din, subsiding to reviews of the romantic exploits.

As we approach the coda, there is another even more dramatic and sensational climax – followed by silence: the bitterness and despair of his futile search overwhelms Don Juan. There is a shudder of disgust, dissonantly portrayed as the strings and winds play an A minor chord while the trumpets are in F Major. This end to Don Juan's life is described by one commentator as "laconic, tight-lipped; there is no wild complaint, only abandonment of life."

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## Die Meistersinger von Nürnberg: Prelude and three excerpts from Act III
## Richard Wagner
(b. Leipzig, 1813 / d. Venice, 1883)

At the time of its composition, it must have seemed that Wagner's opera *Die Meistersinger von Nürnberg* (The Master Singer of Nuremberg) was a departure, of sorts, for the same man who was still embroiled in the gods and supermen of his Ring of the Niebelung cycle. Composing the titanic Ring cycle took its creative toll on Wagner, so, around the end of the 1850's, he took some time off from them, to turn to one or two less taxing projects – ones that would help replenish what for Wagner were the always-dwindling coffers. *Die Meistersinger* was one of the results of this "busman's holiday".

*Die Meistersinger* is Wagner's only "comic opera", and is in some ways a sequel to his *Tannhäuser* of 22 years before. *Tannhäuser* was about the Minnesingers of 12th century Germany; *Die Meistersinger* was about that group's successors, the brotherhood of so-called Master Singers of the 14th to 16th centuries: middle class poets and musicians who wrote their works according to strict guidelines they themselves set down. *Tannhäuser* was a tragedy, *Die Meistersinger* was not; *Tannhäuser* was about the aristocracy, *Meistersinger's* heroes and rogues were burghers and tradesmen. Yet for all that *Die Meistersinger* stands out as different from Wagner's other operas, it does contain some fundamental Wagnerian features.

> *Absolutes are still vital here: Purity, Love, Art.*

Absolutes are still vital here: Purity, Love, Art. The good and simple Walther wishes to join the band of Master Singers and so win the love of Eva. With this work, Wagner takes aim at some enemies, as he perceived them, in his own life: those who insist on producing music according to rules and formulae.

The opera's *Prelude* stands completely well on its own, and for all that Wagner fought against established norms, the *Prelude* is a work in strict form, that of a classical symphony, albeit in miniature. The opening theme is that of the *Meistersingers* themselves; following that is the theme of Walther's courtship. As the *Prelude* unfolds, the motifs of Walther's trials, the "prize" song and the spring theme alternate or combine. The finale of the *Prelude* shows Wagner's contrapuntal abilities at their finest, as he combines three themes. The *Prelude* is often played as a separate entity in the concert hall: even Wagner himself conducted such a presentation, premiering the *Prelude* on November 1, 1862.

*Act III* of *Die Meistersinger von Nürnberg* is the opera's finale. It features the famous "song contest", where the villain of the piece (a thinly disguised caricature of the nefarious critic Eduard Hanslick) is revealed as the scoundrel he is, and Walther wins the hand of his beloved Eva. The complete opera debuted on June 21, 1868 in Munich, with Hans von Bülow conducting.

## Piano Concerto No.1, Op.15 in D minor
## Johannes Brahms
(b. Hamburg, 1833 / d. Vienna, 1897)

The timidity with which Johannes Brahms approached any kind of ambitious writing for orchestra in his youth was due in no small measure to his awe of Beethoven. "There are asses in Vienna who are calling me a second Beethoven," he complained in a letter, "you have no idea what it is like to hear behind you the tramp of a giant." This timidity, therefore, led Brahms, in his 26th year, to scrap the plans he was sketching for a symphony, and rewrite the material into a sonata for two pianos.

It did not work. The musical ideas were too rich, and Brahms ended up compromising: writing a concerto for piano and orchestra, his first real venture into orchestral music. A number of close friends had a hand in the work's emergence, chief among these being Joseph Joachim, the violinist and conductor.

What was the third movement of the original symphony was scrapped (it would eventually be adapted into

*continued on next page*

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"Behold all flesh" in the German *Requiem*), and a new rondo *Finale* was composed. The work premiered, to large-scale indifference, in Hanover on January 22, 1859. A repeat performance in Leipzig repeated the failure, some in the audience even hissing at its conclusion. "The failure made no impression on me whatsoever," Brahms said, "I am only experimenting." If that is in fact so, it is a bold experiment, for it took Brahms many strides forward in his scope and mastery of orchestration, and the concerto is now rightfully regarded as a masterpiece.

From the outset, the concerto is a statement of drama and power, passion and conflict. The opening subject is contrasted by an more plaintive hymn in the strings. Many believe this music grew out of Brahms' sadness at hearing that his dear friend Robert Schumann had attempted suicide (he died in 1856, while Brahms was still at work on the piece). The high drama of the opening movement is matched by tenderness and sadness in the second. In an inscription on the score of this movement, Brahms wrote "Benedictus qui venit in nomine Domini" ("Blessed is he who comes in the name of the Lord"), which Brahms scholar Max Kalbeck says also refers to Schumann. Two subjects have the principal roles here, one for muted strings, the second for clarinets.

The sadness is relieved at the outset of the *Finale*, which has an impassioned vivacity to it. The dazzling cadenza for the soloist is followed by a sense of contemplation, which closes the work.

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## URI MAYER, MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

This season marks the 12th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles.* In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta. During the 1992/93 season, Maestro Mayer will be guest conducting the Hungarian National Philharmonic, Israel Philharmonic, National Philharmonic of Taiwan, Osaka Symphony in Japan and the Sylesian Philharmonic of Poland.

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## DAVID HOYT, RESIDENT GUEST CONDUCTOR

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company,the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studied music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.

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*Special Guest*

**DAVID STEWART,** Violin
**URI MAYER,** Conductor

# PROGRAMME

**GLINKA**
*A Life for the Tsar (Ivan Sussanin): Overture*

**BRUCH**
*Scottish Fantasy, Op.46*
*Introduction: Andante cantabile*
*Allegro*
*Andante sostenuto*
*Allegro guerriero*
**DAVID STEWART, Violin**

INTERMISSION

**LUEDEKE**
*Clockworks for Orchestra*

**KHACHATURIAN**
*Spartacus: Suite No.2: excerpts*

**R. STRAUSS**
*Till Eulenspiegel's lustige Streiche, Op.28*



## David Stewart, Violin

David Stewart, born in Chicoutimi, Quebec has had a varied professional career. With a background in trumpet and piano, and violin studies with Steven Staryk, he went on to become the youngest graduate in music at Yale University, majoring in Violin Performance under Oscar Shumsky.

Mr. Stewart went on to study at the Banff Centre for several study sessions. He also did some free-lance work in the tutti sections of many Canadian orchestras, including Tafelmusik.

In 1985, Mr. Stewart became First Concertmaster of the Bergen Philharmonic of Norway, a post he held until this year. He has performed solo recitals in Norway, France and Germany, and appeared regularly as a soloist in Scandinavia. David was founder and leader of BIT-20, a 20th-century music ensemble, and has toured extensively with them.

Recently, Mr. Stewart has been sought after as a coach for young orchestral players, working at Boris Brott's summer festival in Hamilton, Sysmä Music in Finland and with the Danish Youth Orchestra.

Mr. Stewart plays a Valenzano violin that was made in Rome circa 1830.

## A Life for the Tsar (Ivan Sussanin): Overture

**Mikhail Glinka**

(b. Novospasskoe, Smolensk, 1804 / d. Berlin, 1857)

Mikhail Glinka is a composer whose place in music is secured not through the popularity of his works, but in the place he holds historically. Before Glinka, Russia had no real tradition of any sort in formal music. It had hundreds of folk idioms scattered across its vast landscape, but Glinka himself travelled abroad for his musical training. He studied piano with Field, violin with Böhm, and taught himself harmony and orchestration. He originally contemplated a career in the civil service, but he ended up pursuing music. His opera *A Life for the Tsar* (originally titled Ivan Sussanin) was his first major work, and shortly after its production, he became choral director of the Tsar's Imperial Chapel in St. Petersburg.

The reason Glinka is so important musically is that, not only was he making his mark in a world dominated by Western Europeans, but he went one step further by becoming Russia's first nationalist composer. In his memoirs, Glinka recalls that his extensive travels in Europe made him long for his own land. "Homesickness led me little by little to write Russian music", he wrote. To a friend, he said, "My most earnest desire is to compose music which will make all my beloved fellow countrymen feel quite at home, and lead no one to allege that I strut about in borrowed plumes."

That phrase, in a nutshell, encapsulates the essence of the nationalist movement of the late nineteenth century. After Glinka, the Russian composers who followed him all carried his inspiration to a greater or lesser degree. The group which became known as the Russian Five, in fact, came together largely in the spirit of carrying on from where Glinka had left.

*A Life for the Tsar* is a four-act drama with a libretto by Baron de Rosen. Its story takes place in seventeenth-century Russia, and the Poles are invading Russia. The invaders decide to capture the Tsar, and some of them try to force the peasant Ivan Sussanin into betraying the Tsar's hiding place. Instead, he sends them off in the wrong direction, then gets word to the Tsar. Ivan is killed by the Poles for his deception, though not before the Tsar has escaped.

Musically, Glinka is often underrated. He is almost unknown on the operatic stage outside Russia, and is known principally for the overture to his second opera, *Russlan and Ludmilla*. Yet other composers, even non-Russians, thought much of his work. Prosper Mérimée said of *A Life for the Tsar*, "it is more than opera; it is a national epic. Poetically, as musically, it is a faithful account of all that Russia has suffered and sung." Even as acerbic a critic as Berlioz said of Glinka, "he can be simple without ever condescending to a vulgar phrase. His melodies take unexpected turns, and are built on periods which charm by their very strangeness." This so-called "strangeness" of what was, for Berlioz, the Russian harmonic sound, is nothing to us now, leaving the charming melodies in invigorating rhythm of the overture to *A Life for the Tsar* easy to enjoy.

> *"My most earnest desire is to compose music which will make all my beloved fellow countrymen feel quite at home..."*

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## Scottish Fantasy, Op.46
## Max Bruch
(b. Cologne, 1838 / d. Berlin, 1920)

We so often hear about composers who were unpopular or regarded as too different in their day, only to be recognized for their genius later. So it is sometimes instructive to hear about a composer who went the other way round: highly regarded and popular during his life, and much less so now. So it is with Max Bruch, who today is really only known for two works: his first *Violin Concerto,* and his *Scottish Fantasy,* also for solo violin and orchestra.

Bruch was a contemporary of Brahms, and was even friendly with him, more or less. To be a friend of Brahms was to risk your feelings on a regular basis. Once, Bruch sent a copy of his oratorio *Arminius* for Brahms to examine. Shortly after, over lunch together, the sound of a hurdy-gurdy was heard across the street. "Listen, Bruch!" exclaimed Brahms, "That fellow has gotten hold of your Arminius!"

Fortunately, others thought much more highly of Bruch's gifts. Ralph Vaughan Williams, who thought little of German music of the day, even went to Berlin for a few lessons with Bruch. And the great violinist Pablo de Sarasate was a good friend, and performed the premiere of Bruch's *Scottish Fantasy,* among other Bruch works.

The *Fantasy,* called by its composer by the title of *Fantasy for Violin with Orchestra and Harp, with the Free Use of Scottish Folk Melodies,* came as a result of three years' residence by Bruch in the English town of Liverpool, and his acquaintanceship with the works of Sir Walter Scott. Several Scottish folk songs are incorporated into the four-movement work, which, as Bruch's title suggests, are so freely treated that the work could not fairly be called a *Concerto.*

It begins slowly, and leads to a lyrical *Adagio* first movement, centred around the theme of *Auld Rob Morris.* The brisk and lively second movement features the soloist's treatments of the song *The Dusty Miller.* Another slow movement, *Andante sostenuto,* is built around the appropriately sad song *I'm Down for Lack o' Johnnie.* The *Finale* is labelled *Allegro guerriero* ("warlike") and contrasts one of Bruch's own melodies with the Scottish march *Scots wha hae wi' Wallace Bled.*

The various folk songs are not presented as a Scotsman might expect – they provide the map which Bruch uses, and a certain Scottish "kick" to the rhythm. But Bruch's own warm, intuitive sense of melody and line are in ample evidence in this dynamic work, which leaves plenty of opportunity for solo display.

## Clockworks for Orchestra
## Raymond Luedeke
(b. New York, 1944)

Raymond Luedeke's training began in his home state. He attended the Eastman School, the Vienna Academy of Music, and Northwestern University, from which he received his doctorate in composition. In 1967, he became a teacher of composition and clarinet at two American universities, was a founding member of contemporary music ensemble the Twittering Machine, and a clarinetist with orchestras in Rochester, Milwaukee, and Kansas City. Since 1981, he has been the Associate Principal Clarinet with the Toronto Symphony.

Luedeke's prime concern in composition is communication between the audience and performer. To do that, he uses the devices he feels best suit his purposes – from the conservative to the avant garde. His works are marked by energy and drama, and he often deliberately seeks out seemingly paradoxical ideas, making them interact. He has said that he takes great care to write idiomatically: the craft of writing for instruments and voices is very important to his music. He has made a lifelong study of musical instruments and technique.

Luedeke's work has been recognized by such organizations as the Percussive Arts Society, and the 1982 Orchestra Fanfare Contest, which awarded his work as the one which opened Roy Thomson Hall. His 1985 composition *Clockworks for Orchestra,* a short, orchestral work built from percussive, rhythmic devices, is one of several works by Luedeke commissioned by the Toronto Symphony. It premiered in March of 1986, with Mario Duschenes conducting the orchestra.



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### Spartacus: excerpts from Suite No.2
### Aram Khachaturian

(b. Tiflis, Armenia, 1904/ d. Moscow, 1978)

Khachaturian was born to a poor family in a poor section of Russia. His parents could not afford a musical education for him. It was not until 1923 that he was able to travel to Moscow to study. His latent and uncultured talent must have been awesome indeed: upon his graduation in 1934, his name was engraved on the Golden Panel of Honour at the Moscow Conservatory.

Khachaturian accepted two facts of Russian life upon his graduation: the Russian love of ballet, and a new Soviet regime, one that insisted that its artists produce art that was palatable, not particularly "bourgeois" (read: challenging), and whenever possible, that reinforced the revolution's message of workers' ideals. Khachaturian's first ballet, called *Happiness,* premiered in 1939. His most famous ballet, *Gayane,* was first staged in 1942.

The story of *Spartacus* can be seen as an ideal one for Communist adaptation. In fact, years later, Stanley Kubrick's film on the same subject was considered suspect by right-wing Americans who felt that its message of universal solidarity, and of slaves rising as one against tyrranical rulers, to be a little too close to socialism for comfort.

*Spartacus* is also a tale of good and evil. The slaves led by Spartacus rose against the Romans in 73 B.C. The ballet was choreographed by Jacobson, with a text by Volkov. Although the theme sounds, at first, an unlikely one for balletic interpretation, the ballet has received wide acclaim. Khachaturian's score takes a great deal of the credit for that success.

The ballet premiered in 1956, with Maya Plisetskaya in the role of Phrygia. English critic Arnold Haskell wrote of Phrygia that she represents every "woman unwillingly yet bravely sending her man to war. She was the eternal mourning woman, a masterpiece of classical sculpture and yet of flesh and blood." Khachaturian fashioned two suites from his ballet music, and tonight's excerpts are taken from the second of these.

### Till Eulenspiegel's lustige Streiche, Op.28
### Richard Strauss

(b. Munich, 1864/ d.Garmisch-Partenkirchen, 1949)

The tone poems of Richard Strauss, himself the last flower of the Romantic age, are a revelatory overview of the ideals of both the man, and his era. From popular figures of literature (*Don Juan*), to the new world philosophy of the age (*Also Sprach Zarathustra* and *Death and Transfiguration*), to German folk tales (*Till Eulenspiegel*), even to wishful thinking (*A Hero's Life*), Strauss' tone poems were the latest word in shocking mod-

ernism to their audiences, and helped make Strauss the most talked about musical figure in Germany as the new century began.

*The trial scene, following Till's arrest for his interminable trickery is vividly illustrative.*

At first, Strauss contemplated an opera as the ideal way to present the story of folk hero/rogue Till Eulenspiegel, but in the end, a strictly orchestral version was done. Till's origins are Flemish, but whether one knows him as Tyl Uylenspiegel, or the more familiar German name, to appreciate his story means to share in his delight in mischief and the maladroit misfortunes of others. The real Tyl was of peasant stock, born around 1300, and who died near Lübeck around 1350. *Till Eulenspiegel's lustige Streiche* (Till Eulenspiegel's Merry Pranks) premiered in 1895, with Strauss himself conducting, in Cologne.

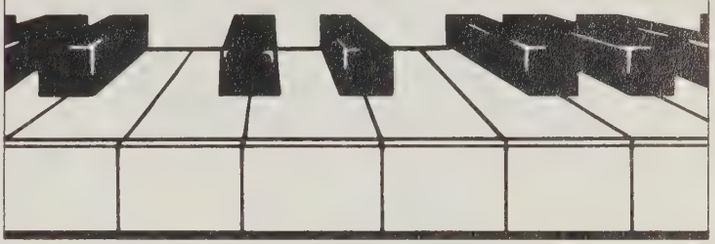
The music of this amazing symphonic poem is an infectiously high-spirited rondo. The "merry pranks" included as examples of Till's handiwork speak for themselves (a gentle theme on violins gives us his gentler side, the passage introduced by the solo horn his prankster nature). The trial scene, following Till's arrest for his interminable trickery, is vividly illustrative. A dull-sounding tenor drum is followed by the unmistakable pronouncement of Till's sentence. A weak, smiling word in his own defence, and, in a horrifyingly comic (and inspired bit of brilliance), the sound of an E-flat clarinet is the anti-hero's drop from the gallows.

There is a beautiful, sensitive epilogue following Till's death, which implies a sense of exhoneration for the condemned man. Till, to Strauss, did not "get what he was asking for", he is instead revealed to be more human than his judges, and his harsh punishment has made this musical salute to him an honourable act.

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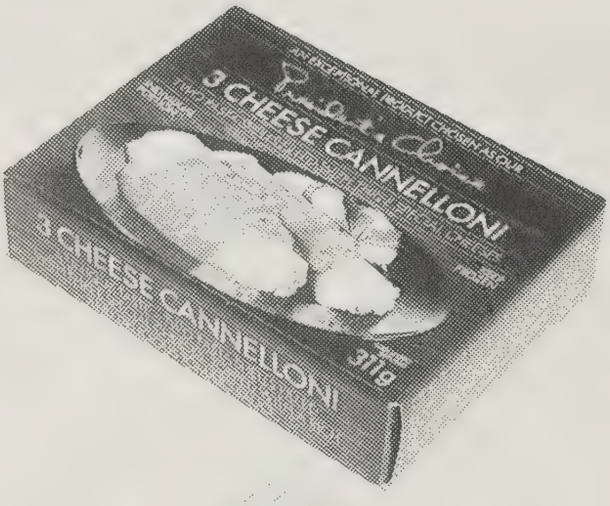
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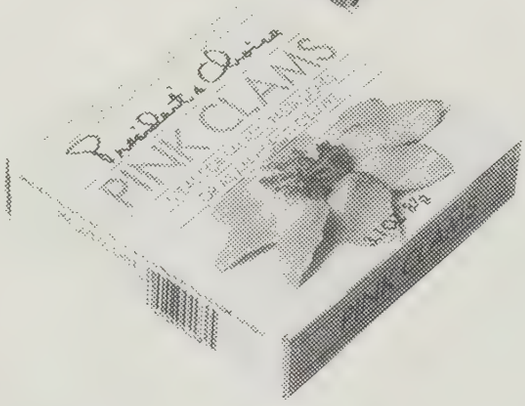
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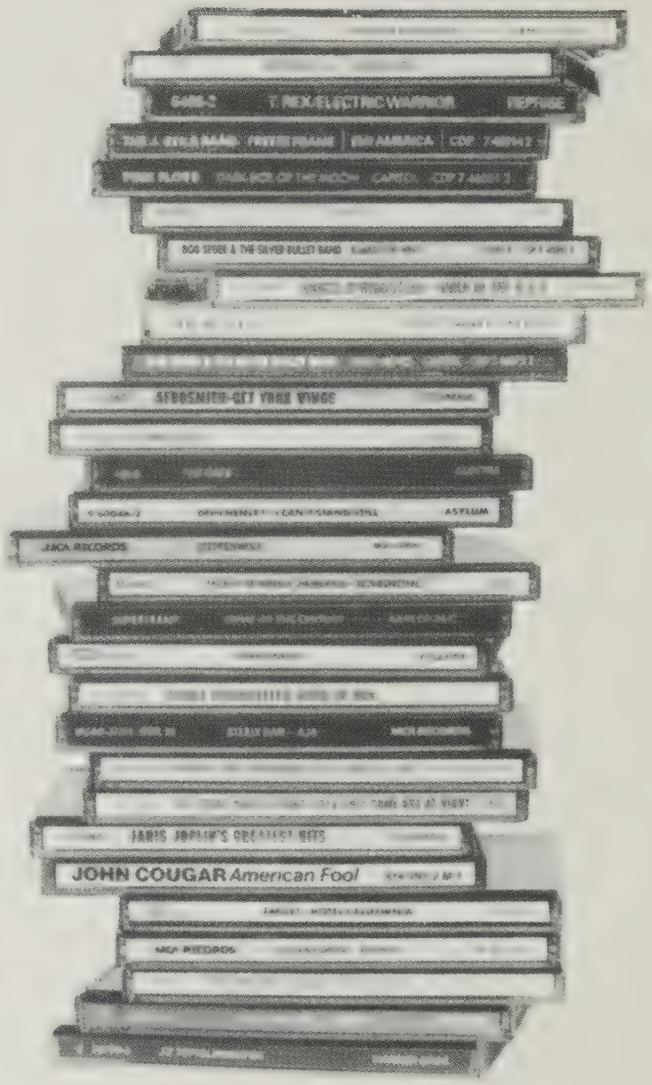
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Molly spends a great deal of time promoting Calgary and Alberta locally, nationally and internationally. She is best known for her 13 year involvement with the Calgary Exhibition and Stampede as one of their official promotion entertainers known as Miss Molly.

Recently, Molly has performed in Japan, Hawaii, Washington, Chicago, Baltimore and Dallas on behalf of the Calgary Convention Centre, Calgary Convention and Visitors Bureau and Travel Alberta, promoting tourism into Alberta.

# Musicians at Large

## CONCORDIA COLLEGE SYMPHONY ORCHESTRA

On Sunday, February 14 at 3 p.m. in Concordia College with the Concordia College Choirs, the Concordia College Symphony Orchestra will perform Haydn's *Te Deum* and Smetana's *Moldau*. Tickets are $6 for Adults and $4 for Students/Seniors. Call 479-8481 for tickets and information.

## EDMONTON YOUTH ORCHESTRA

The EYO's Senior Orchestra performs on Sunday, February 14 at 3 p.m. in Convocation Hall at the University of Alberta. The programme includes Roussel's *The Spider's Feast*, Elgar's *Enigma Variations* and a concerto featuring the winner of the Northern Alberta Concerto Competition – Winds section. Tickets are $5/Adults, $3 Students/Seniors. For further information call Eileen Lee at 426-7932.

## EDMONTON CHAMBER MUSIC SOCIETY

Recorder ensemble The Amsterdam Loeki Stardust Ensemble will perform on Wednesday, February 17 at 8 p.m. in the University of Alberta's Convocation Hall. The programme will include pieces by Hugh Ashton, Thomas Tallis, G.F. Handel, J.S. Bach as well as contemporary works by Geysen, DeKamp and Pete Rose. For more information call the Edmonton Chamber Music Society.

## EDMONTON YOUTH ORCHESTRA

On Sunday, February 21 at 3 p.m. in the U of A's Convocation Hall, the Edmonton Youth Orchestra's Intermediate Orchestra will perform Handel-Mozart's *Ode to St. Cecilia – Overture and menuet*, Gounod's Faust – *Ballet Music* and Sibelius' *Karelia Suite*. Tickets are $5/Adults, $3 Students/Seniors. For more information call the EYO at 426-7932.

## EDMONTON CHAMBER MUSIC SOCIETY

The Tallis Scholars, the world's greatest Renaissance a capella choir returns for a performance on Sunday, February 21 at 8 p.m. in McDougall United Church. Featured in this programme are works by Byrd, Gombert, Despres and Lassus. For more information call the Edmonton Chamber Music Society.

## THE ROMANTIC VIOLA

David Rhein, violist with the ESO and CBC recitalist, has just released a digital recording featuring romantic composers. Recordings are available through the ESO, The Gramophone, and the ESO Associates table during intermission.

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If you play an orchestral instrument and are interested in joining the orchestra, contact Dr. Bromley at 479-8481 for more information.

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King's College Music Department offers a wide variety of courses so that students have every opportunity to expand their talent. Music theory examines rudiments, harmony and aural skills. Musicology involves such aspects as the foundations, history, and appreciation of music. Vital to the program are the practical courses. King's College offers applied music courses in choral ensemble, choral conducting, organ, piano, harpsichord, voice, clarinet, saxophone, flute, violin, trumpet, tuba, classical guitar, trombone, cello, oboe, percussion, and classical accordion. In fact, they can offer instruction in almost any instrument!

Another important aspect of musicianship is the ability to perform within a larger group. For this reason, all students enrolled in applied courses participate in the College choir. Each year the choir tours through a part of western Canada as well as performing a number of concerts in Edmonton. The choir has consequently earned an excellent reputation over the years. For a slightly smaller group experience, students may also join the chamber choir.

King's College also provides music students with opportunities to perform in an annual recital, in-house concerts as well as several choir concerts.

Music graduates are well-prepared to start a full-time music career, or a career that involves some musical responsibility. The King's College music program attempts to lay the foundation for careers such as performer, composer, private music teacher, classroom music teacher, organists, choir director, church music director, academic teacher, researcher, broadcaster, musical therapist or music librarian. Some of the students have won scholarships for studying overseas, pursuing graduate work or working in the music field.

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| | |
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| | |
|---|---|
| *Overture to Ode to St. Cecelia* | *Handel - Mozart* |
| *Overture* | |
| *Minuetto* | |
| **Two Choruses from "Gloria"* | *Vivaldi* |
| *Down a Country Lane* | *Copland* |
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| *I Bought me a Cat* | *Copland* |
| *Marching Song* | *G. Holst* |
| **Mystical Song V* | *Vaughan Williams* |
| *Karelia Suite* | *Sibelius* |

# Faces in the Orchestra



### Susan Ekholm

Violist Susan Ekholm has been performing with the Edmonton Symphony Orchestra since September, 1975. She also devotes a lot of her time as ESO representative in the Edmonton Symphony Players Association.

Susan began her musical career in 1956 by playing the violin. She went on to continue her studies at Northwestern University in Evanston, Illinois. Susan was awarded Bachelor of Music and Master of Music degrees in 1970 and 1971 respectively.

From 1971 to 1974 Susan was in the Viola section of the New Zealand National Symphony situated in Wellington, New Zealand. Her past performances have included appearances with the Lindsay String Orchestra, the New Opera Company of Wellington and the Van Rijn String Quartet.

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**ANGELA CHENG,** Piano

**URI MAYER,** Conductor

# PROGRAMME

**GRANT**

*Symphony (Et in Terra...)*

**CHOPIN**

*Piano Concerto No.1, Op.11 in E minor*

*Allegro maestoso*
*Romance: Larghetto*
*Rondo: Vivace*

**ANGELA CHENG, Piano**

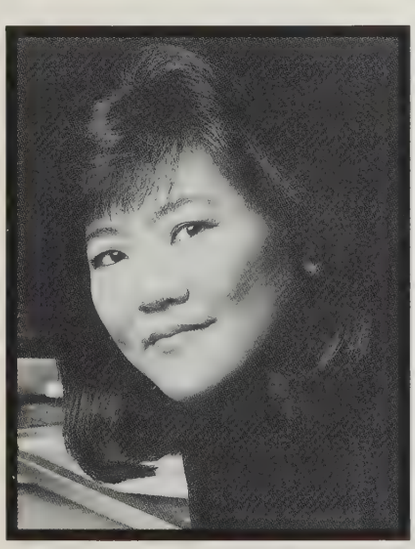
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**VAUGHAN WILLIAMS**

*Symphony No. 5 in D Major*

*Preludio*
*Scherzo*
*Romanza*
*Passacaglia*

These concerts are being recorded by the CBC, and will be broadcast on CBC Stereo 90.0 FM's Mostly Music with host, Ken Winters at a later date. CBC



## Angela Cheng, Piano

In 1988, pianist Angela Cheng became the first Canadian to win the prestigious Montréal International Competition. Ms. Cheng is a Gold Medal winner of the Arthur Rubinstein International Competition and the University of Maryland International Piano Competition.

Angela Cheng has received enthusiastic acclaim throughout North America and abroad for her remarkable technique, tonal beauty and insightful musicianship as orchestral soloist, recitalist and chamber musician. Ms. Cheng has appeared as soloist with major symphony orchestras in Canada and the United States.

Born in Hong Kong, Ms. Cheng now lives in Boulder, Colorado. Angela and her husband are on the faculty of the University of Colorado.

## Symphony (Et in Terra...)
## Stewart Grant
(b. Fort William, Ontario, 1948)

Stewart Grant grew up in Montreal, and graduated with the highest honours from McGill University and the Quebec Provincial Music Conservatory. He attended classes in Tanglewood taught by Seiji Ozawa, Leonard Bernstein, and others, and began conducting at the age of 18.

Since June, 1978, Stewart Grant has been the Music Director of the Lethbridge Symphony Orchestra, and his work in Southern Alberta earned him the Heinz Unger Award from the National Conference of the Association of Canadian Orchestras in 1988.

As a composer, Mr. Grant has written numerous works for both orchestral and chamber ensembles as well as film music. Among those for whom he has composed music is Edmonton Symphony Principal Horn David Hoyt, as well as singers Maureen Forrester and Connie Kaldor, along with most of Canada's major symphony orchestras. In the 1990/91 season, the Edmonton Symphony Orchestra performed Stewart Grant's *Sam Black Sketches,* to audience and critical acclaim.

Mr. Grant had this to say about tonight's work: "My *Symphony: "Et in terra..."* was commissioned by the Edmonton Symphony Orchestra in conjunction with the Hamilton Philharmonic and l'Orchestre symphonique de Trois-Rivières with the assistance of the Canada Council. Its title refers to a familiar part of the text of the Latin Mass ("And on Earth..."), the key missing word left in question being "pax" ("Peace"). The fundamental point of the work is the resolution of the conflict represented in the first movement through the searchings of the second, leading to the joyous assertion of the finale. As such it is a "transformation symphony," very much in the tradition of equivalent symphonies of Beethoven, Schumann, and Mahler, in which the transformation from conflict to peace can be taken as personal and internal, or more universal – leading towards 'peace on earth'."

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## Piano Concerto No.1, Op.11 in E minor
## Frédéric François Chopin
(b. Zelazowa, Wola, Poland, 1810 / d. Paris, 1849)

The most revolutionary composer for the piano composed both his concertos for piano and orchestra before he even left Poland for Paris in 1831. In point of fact, the *Op.11* concerto was written after the one listed as his second, the error occurring following the loss of the orchestral parts in 1830-31 of the *F minor* work, resulting in the *E minor* concerto being published first.

Chopin's composing style had already found its niche by the time he was 21. His famous collection of mazurkas, nocturnes, and waltzes had already begun, and, though his pattern may have been set by then, the stability of maturity is what has given his Parisian compositions their shine, and is what was lacking in his youthful works.

Not a lot of timeless great works made their way to the relative remoteness of Warsaw, so Chopin did not have the opportunity to study the great concertos of Mozart and Beethoven before penning his own. Instead, the popular fluff of the era's "pop stars", like Kalkbrenner and Hummel, were heard: bravura pieces of virtuosity and showmanship. It is no surprise, then, that Chopin's *E minor Concerto* follows a similar pattern. He first performed it in October, 1830, at the final concert he played in Warsaw before he moved to Paris.

The orchestra gets the first say in the work, and makes the most of it, with several subjects, beginning with a loud entrance of a martial character, followed by a softer statement by strings and two woodwinds. When the piano enters, it does so with its own interpretation of the orchestra's

themes. A shift into C Major occurs with a new, plaintive song for the soloist, as the orchestra (mostly strings, but also some very effective bassoon), provides a backdrop. A beautiful recapitulation brings back the E minor, then the piano leaps toward the coda with blinding passages on the left hand which serve as a cadenza.

The second movement is a *Romance,* begun appropriately in the strings and horns. A very Chopinesque nocturne introduced by the piano, is developed, and is heard faintly again in the strings. The movement is, as Chopin said, "sustained in a romantic vein, tranquil and somewhat melancholy. It should produce the same impression as if the eye were resting upon a landscape grown dear to one, which calls up beautiful memories in the soul, for instance on a fine, moonlit night in spring." Suddenly, the strings are in C-sharp minor, a unique transition into the *Rondo,* a high-spirited one whose main theme leaps out from the piano in E Major. The orchestra also jumps into the fray with its own things to do; nonplussed, the piano encores the *Rondo's* theme. A whirlwind of keys and activity follows, all of it delightfully youthful and vigorous. With a smile toward the end, the *Rondo's* theme begins comically in E-flat, then, as if realizing its "error", switches back again into the "proper" key, all brought to a heady conclusion with a coda full of flourish.

## Symphony No.5 in D Major
## Ralph Vaughan Williams

(b. Down Ampney, Gloucestershire, 1872 / d. London, 1958)

Vaughan Williams' *Fourth Symphony,* premiered in 1935, reflected the time in which it was written. Hitler had come to power two years before, Mussolini before that. Facism was stamping across Eastern Europe, and was casting its eye westward. The *Fourth Symphony,* therefore, was dark, pessimistic, harrowing. People were startled by it; after all, Vaughan Williams' reputation had grown largely on the basis of his love of English folk songs. His were gentle tunes of a bygone age, not stark portraits of current reality.

The *Fifth Symphony* appeared in 1943. The United Kingdom had been at war for four years, so audiences now expected another work reflecting the horrific times. Instead, the *Fifth* was everything the *Fourth* was not: gentle, serene, exultant. From their bomb shelters and darkened homes, Vaughan Williams told his countrymen that there was still beauty, life, and the English countryside.

A horn call opens the *Preludio,* amid an octave on the basses in a contrasting key. This becomes a characteristic of the whole work: out of hesitant tonalities come serene resolutions. The music soars, and E Major rises up, on to the first great climax. The development section passes quickly, and the recapitulation brings back the horn call out of the bass strings.

There are at least six different themes in the inventive *Scherzo.* It begins with the basses again starting things in a rising unison. Next, a brief cantabile melody for flute and bassoon is heard, followed by a jerky one for oboe and its deeper cousin, the English horn. The fourth theme is a bright, lilting one in the flutes, which is given a darker treatment later by low strings, woodwinds, and horns. Trombones are given a broad chorale as the fifth theme, and finally, the woodwind complement shines in a busy final section.

The *Romanza* begins on muted strings, and after the whirlwind *Scherzo,* the third movement is calm and soothing. The music was taken largely from an opera that Vaughan Williams had been working on, *The Pilgrim's Progress.* This insight makes clearer the melody sung by the English horn, which in the opera is sung to these words of Bunyan: "He hath given me rest by His sorrow, and life by His death." Another eloquent melody is followed by a restless section, which in the opera has the text, "Save me, Lord! My burden is greater than I can bear!" Serenity returns, and in that mood, the movement closes.

The *Passacaglia* is mapped out by an ambitious and broad blueprint. The long journey begins with cellos announcing the detailed passacaglia theme. From that theme comes the melody, heard first in the violins, which will dominate the final section. That melody rises and falls, and weaves in an *Alleluia* section from an old chorale. As the coda builds, the horn call which opened the work is heard again, the passacaglia theme rises once more, and the work closes on a shimmering sea of sound.

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## February's Volunteer of the Month



### SUSAN ROBERTSON

Susan has been helping with many different fund raising events for the Edmonton Symphony since 1990. She is so cheerful and full of Volunteer energy that everyone enjoys working with her. You may have seen her at the Beat Beethoven Road Race happily directing runners or rushing results to the stage, or helping in the food tent, she is everywhere!

Susan says "over the last year I have greatly enjoyed my time volunteering for the Edmonton Symphony Orchestra. I have met so many great fellow volunteers at all fund raising events, worked with the fun-loving staff of the ESO, and just had a great time in general. I look forward to many more years volunteering for the ESO."

The ESO thanks Susan and all of the wonderful volunteers who make a lot of work seem easy and fun.

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# THE EDMONTON SYMPHONY ORCHESTRA 1992/93 SEASON

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*Assistant Concertmaster*
Tom Johnson
Mary Johnson
Richard Caldwell
Hugh Davies
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Siludette O'Connor**
Elena Vladu
Pauline Bronstein
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### VIOLA
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Gillian Caldwell
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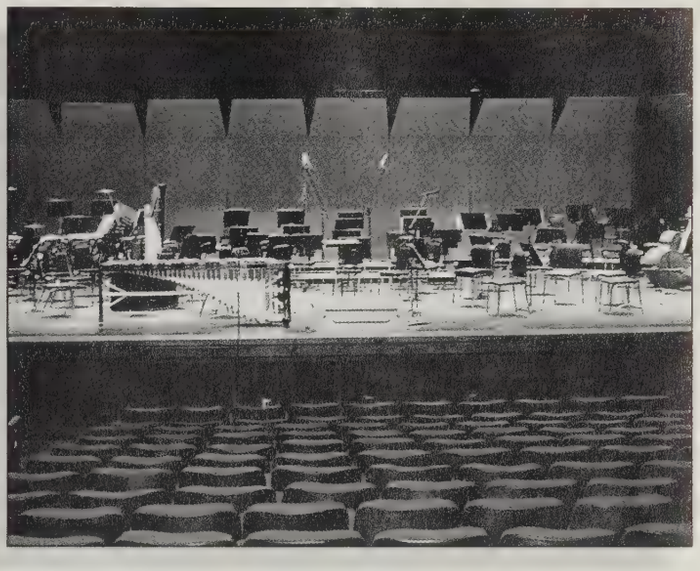
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# MARCH CONCERT SCHEDULE

## PARADE OF POPS

**Friday and Saturday, March 12th & 13th, 1993**
Toni Tenille, Special Guest
David Hoyt, Conductor
Friday sponsored by Amdahl Canada Limited
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## MAGNIFICENT MASTER/ SUPER SUNDAY MATINÉE SERIES

**Saturday and Sunday, March 20th & 21st, 1993**
Christopher Parkening, Guitar
Janos Sandor, Conductor
VIVALDI (Ed. Visser) – Guitar Concerto, P.209 in D Major
RODRIGO – Concierto de Aranjuez, Guitar and Orchestra
BARTOK – Concerto for Orchestra
Media sponsors: CKUA and The Edmonton Journal

## A CHORAL CELEBRATION

**Friday, March 26th, 1993**
Valdine Anderson, Soprano
Jason Balla, Tenor
The Richard Eaton Singers
Uri Mayer, Conductor
HANDEL – Ode for St. Cecilia's Day
LLOYD WEBBER – Requiem
Sponsored by McLennan Ross
Series media sponsor: The Edmonton Journal

**For concert times and ticket information for all of the above, please call the ESO Box Office at**
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## *LIGHTER CLASSICS PREVIEWS*

**A short introduction to the composers and works performed in The Lighter Classics series.**

7:10 to 7:40 pm.
The Banquet Room
Jubilee Auditorium
(basement) prior to all
The Lighter Classics
performances.

| DATE | GUEST SPEAKER |
|---|---|
| **Feb. 11** | John Charles |
| **Apr. 29** | Michael Massey |

There is no admission charge.
Coffee and dessert will be available.

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***Please join us!***

## February's Additional Players

**STRINGS**
James Keene (Acting Concertmaster)

**BRASS**
Dawn Hage, Trumpet
Kay McCallister, Horn
Hiromi Takahashi, English Horn
Bryan Taylor, Trumpet

**WOODWINDS**
Eddy Bayens, Contra-bassoon
Christine Enns, Flute
John Feldberg, Contra-bassoon
Dennis Prime, Clarinet

**PERCUSSION**
John McCormick
Brian Thurgood

**PIANO**
Michael Massey

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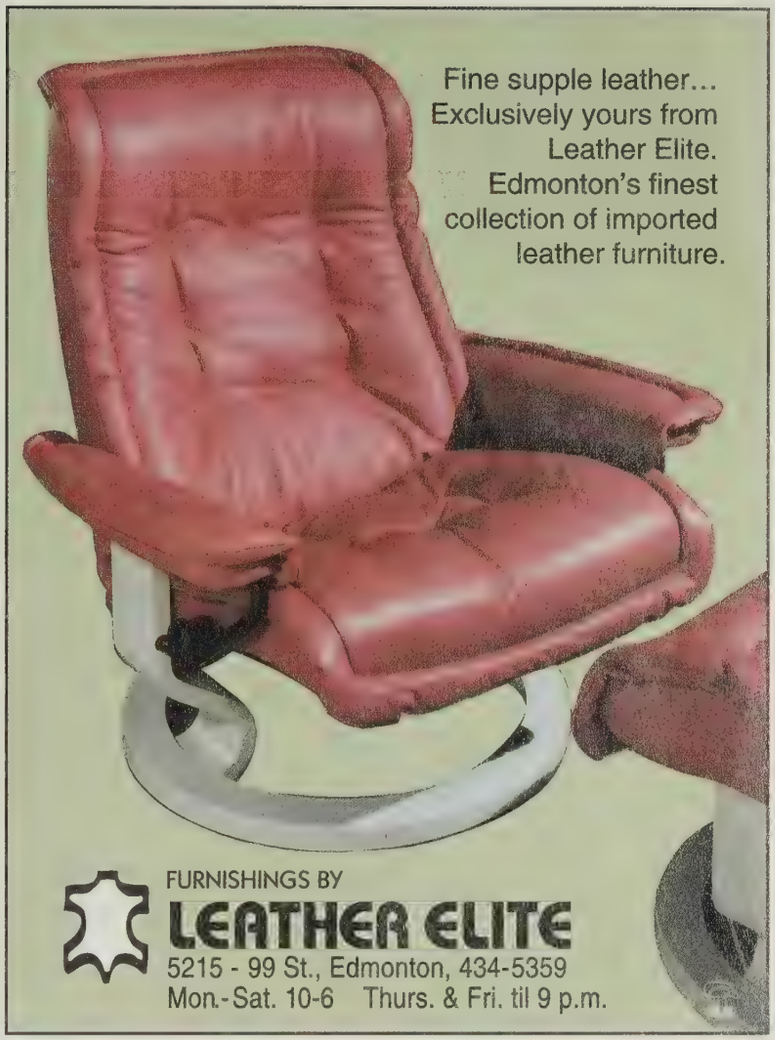
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Department of Music
University of Alberta

# In Recital

## SUSAN SHANTORA, soprano

with

**GREG CAISLEY, piano**

and

**ALLISON STOROCHUK, clarinet**

**Saturday, February 20, 1993 at 3:00 pm**

Convocation Hall, Old Arts Building

PROGRAM

Come Ever Smiling Liberty
So Shall the Lute & Harp Awake
from Judas Maccabeus
— George Fredrick Handel (1685-1759)

La Conocchia
La Mezzanotte
— Gaetano Donizetti (1799-1828)

Der Hirt Auf dem Felsen, Op. post. 129, D965 — Franz Schubert (1797-1828)

**Allison Storochuk, clarinet**

*interval*

Duo in E-Flat Major — Norbert Bergmüller (1810-1836)

**Allison Storochuk, clarinet**
**Greg Caisley, piano**

Cinq Mélodies Populaires Grecques — Maurice Ravel (1875-1937)

La Réveil de la Mariée
Là-bas, ver l'église
Quel galant m'est comparable
Chanson des cueilleuses de Lentisques
Tout gai!

Cuatro Madrigales Amatorios — Joaquin Rodrigo (b. 1901)

Con qué la lavaré?
Vos me matásteis
De dónde venis, amore?
De los àlamos vengo, madre

TEXTS AND TRANSLATIONS

**Der Hirt auf dem Felsen/**
**The Shepherd on the Rock**

Wenn auf dem höchsten Fels ich steh',
Ins tief Tal herniederseh',
Und singe:
Fern aus dem tiefen dunklen Tal
Schwingt sich empor der Widerhall
Der Klüfte.

When on the highest rock I stand,
gaze down into the deep valley
and sing:
from afar in the deep dark valley
floats up the echo
of the ravines.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiß nach ihr
Hinüber.

The further my voice reaches,
the clearer its echo
from below.
So far away my loved one lives,
wherefore I yearn so ardently to be
where she is.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

With deep grief I am consumed,
my joy has gone,
abandoned am I by earthly hope,
and so lonely here.

So sehnend klang im Wald das
Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, mein Freund,
Nun mach ich mich fertig,
Zum Wandern bereit.

So longingly sounded my song in the
wood,
so longingly through the night,
drawing hearts to heaven
with wondrous power.
Spring is coming,
spring, who is my friend,
and now I make ready,
make ready to journey.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.

The further my voice reaches,
the learer its echo
from below.

**La Conocchia**
(English translation unavailable)
Quann'a lo bello mio voglio parlare, ca spisso me ne vene lugolio,
a la fenesta me mett'a filare, quann'a lo bello mio voglio parlare,
quan'isso passa, po' rompo lo filo e co''na grazia me mett'a priare,
bello, peccarità, proitemillo, isso lu piglia,
e io lo sto a guardare, e accossi me ne vao'mpilo, ajemmè!

**La Mezzanotte**
(English translation unavailable)
Quando notte sarà oscura e le stelle in ciel vedrai,
Cheto, cheto mi verrai nel mio asilo a ritrovar.

Ma non debbo a te sol tanto aprir l'uscio a notte bruna;
coprirebbesi la luna, vereconda in suo pudor.

Noi due soli non saremo, verecondia non consente;
vuò che un terzo sia presente, e quel terzo sia l'amor:
canta pur la tua canzone, ch'io t'attento sul balcone.

**Cinq Mèlodies Populaires Grecques**
**Le Réveil de la Mariée**
**Song for the Bride**

| | |
|---|---|
| Réveille toi, perdrix mignonne, | Awake, little partridge, |
| Ouvre au matin tes ailes, | Greet the morning with open wings, |
| Trois grains de beauté, | Your three beauty spots |
| Mon coeur en est brulé. | Put my heart on fire. |
| Vois le ruban d'or que je t'apporte | Look at the golden ribbon which I bring you |
| Pour le nouer autour de tes cheveux. | To tie round your hair. |
| Si tu veux, ma belle, viens nous marier! | Let us get married, my love, if you will! |
| Dans nos deux familles tous sont alliés. | In our two families all are related. |

**Là-bas, vers l'église**
**Yonder at the Church**

| | |
|---|---|
| Là-bas, vers l'Eglise, | Yonder, at the church, |
| Ayio Sidéro, | At the church of Ayio Sidero |
| L'Eglise, o Vierge Sainte, | The church, oh Blessed Virgin, |
| L'Eglise, Ayio Costanndino | The church of Ayio Costanndino, |
| Se sont réunis, | Have come together, |
| Rassemblés en nombre infini | Have assembled in great numbers |
| Du monde, o Vièrge Sainte, | People, oh Blessed Virgin, |
| Du monde tous les plus braves. | All of the bravest people! |


department of
Music

# In Recital

**LISA WAGNER, cello**

and

**KYONG-HAN KIM, piano**

assisted by

**EVA JANE BUTLER, violin**

**Friday, February 26, 1993 at 8:00 pm**

Sonata for Cello and Piano, Op. 40 (1934) — Dmitri Shostakovich (1906-1975)

I. Allegro non troppo
II. Allegro
III. Largo
IV. Allegro

Sonata for Cello and Piano in E Minor, Op. 38 (1962-65) — Johannes Brahms (1833-1897)

I. Allegro non troppo
II. Allegretto quasi Menuetto-Trio
III. Allegro

INTERMISSION

"Dumky" Piano Trio, Op. 90 (1890-91) — Antonin Dvořák (1841-1904)

I. Lento maestoso
II. Poco adagio
III. Andante
IV. Andante moderato
V. Allegro
VI. Lento

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# In Tune

## *Words on Music*

**MARCH-APRIL, 1993**

Volume III Number 4

In this issue:

- UABA: News
- PROFILE: Jolanta Pekacz
- Festivals: Violet Archer
  New Music
- Concerts & Events Calendar
- Program Previews

and much more!

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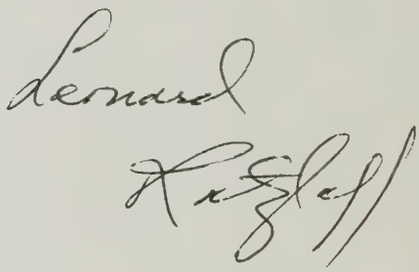
# Message from the Chair

It has been about two months now that our Department Chair, Wesley Berg, has been enjoying the opportunity to pursue a number of research projects without the daily pressures that come with administrative duties. As Acting Chair, I have managed to keep the number of calls to him for advice down to two or three times a week! We wish him a productive six months; he will resume duties in this office in July.

In this issue of **In Tune** we are delighted to profile Jolanta Pekacz, a Killam Postdoctoral Fellow in our Department for the past two years. The Department has appreciated her presence and contribution here, and wishes her well in her future pursuits.

Also featured in this issue is news about a celebration to honour the 80th birthday of Professor Emeritus Violet Archer (April 23-24), as well as the 2nd Edmonton New Music Festival in early May. The Department is pleased to be able to play a part in organizing and hosting these events. Congratulations to Dr Archer, who will receive an honorary doctorate at the University's Spring Convocation on June 7.

As in past years, our March-April issue of **In Tune** offers our readers a view of the busiest time of year in the life of our Department. Lectures, recitals, ensemble and chamber music concerts - a rich panoply of events to choose from! We hope to see many of you in the coming months.



# Faculty Recital Series 1992-93

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

**Capital Brass Quintet**
Russell Whitehead and **Fordyce Pier,** trumpets; Donald Plumb, horn, Ivan Mast, trombone, **Scott Whetham,** tuba
**March 2, 1993**
*Beginning at 8 pm in Convocation Hall.*

**Stéphane Lemelin, pianist**
**March 5, 1993**
*Beginning at 8 pm in Convocation Hall.*

See **Program Previews** on page 13 for program details.




**In Tune:** *Words on Music* is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Building, Edmonton, Canada T6G 2C9, (403) 492-3263, FAX 492-9246. Letters to the Editor are welcome. Editor-in-Chief: W Berg. Managing Editor: B Musselman.

# Northern Alberta Summer Piano Master Class

Those of us who yearn for live classical music in the middle of the summer will be happy to know that August in Edmonton will once again resonate with classical sounds. The Northern Alberta Summer Piano Master Class will be offered, for the third consecutive year, by the Department of Music and the Faculty of Extension. The first year that it was offered, the comments were heartwarming: "...the organization was excellent...the concerts were magnificent...the instructors were impressive...would like to participate again." Last year some of our participants did, indeed, return and we also welcomed visitors from British Columbia and Japan. We had generous sponsors, too: with the help of the Vice-President (Academic), Baldwin Pianos and Yamaha Pianos and Organs, we were able to give a memorable concert to residents and staff of the Grandview Extended Care Centre: in their words "...it was an absolutely magnificent evening that will be treasured for a long time."

The event this year will be held in Edmonton from August 1 to 14. The core of the activities will again consist of daily master classes in Convocation Hall with the renowned pianists Helmut Brauss and Stéphane Lemelin, complemented by private studio sessions with the two instructors. Public performances in Convocation Hall and around the city will play an integral part in the students' activities.

If you would like to be considered for the master class, make a note that May 1 is the deadline for receipt of applications. Send us a brief curriculum vitae, a list of the repertoire you have studied in the past two years and a cassette recording containing your performance of at least two works of contrasting styles. Remember: only a limited number of places are available. We'll let you know by June 1 if you are successful.

Tuition fees for active participants are $475.00. Auditors $12.00/day ($9.00 for students) or $75.00 for two weeks.

Please call the Faculty of Extension at 492-3034 for additional information and application forms.



Helmut Brauss



Stéphane Lemelin

# Violet Archer: A celebration



Violet Archer has been a leading representative of the very fine group of 20th-century composers we have been so fortunate to have in Canada. Her immense talent, originality and experience, coupled with energy and determination, have enabled her to play a central role in putting Canadian music on the concert stages of Canada as well as the rest of the world.

Last year she was awarded a Commemorative Medal and Citation, presented by the Governor General of Canada in celebration of the 125th Anniversary of Confederation.

This year, 1993, the celebrations continue: on 7 June she will receive the Honorary Degree of Doctor of Letters from the University of Alberta. But her admirers have something even grander in mind: it is the year of Violet Archer's 80th birthday and on 23 and 24 April, through the initiative of Gladys Odegard, they invite you to celebrate it in style! Many distinguished musicians from the community will be involved and joining us from Indiana University will be the internationally renowned clarinetist **James Campbell**. Here is the schedule:-

**Young Performers' Concert**
Friday April 23, 1993, 8 pm
Convocation Hall, U of A
Tickets: $5.00 General Admission $10.00 Family of four

The Edmonton Registered Music Teachers' Association will host the program of a variety of works composed by Violet Archer for children, including works for piano, choir, snare drum, trumpet, cello, violin and voice. **Featured performer: Jessica Linnebach, violin**. There will be a reception afterwards in the Arts Building foyer.

**Gala Dinner**
Saturday 24 April 1993
5:30 pm
Faculty Club, U of A
Tickets: $50.00 (includes Gala Concert)

Hosted by the Canadian Music Centre, Prairie Region. **Guest speaker: Professor Brian Harris**.

**Gala Concert**
Saturday 24 April 1993, 8 pm
Convocation Hall, U of A
Tickets: $15.00 Adult
$10.00 Seniors and students with I.D.

The University of Alberta's Music Department will host the Gala concert, which includes works composed by Violet Archer for choir, clarinet, piano, piano trio, string quartet and solo voice. **Featured artists are James Campbell, clarinet, Stéphane Lemelin, piano, the Madrigal Singers under Leonard Ratzlaff, the Wildrose String Quartet and Deborah Ollikkala, mezzo-soprano**. There will be a reception afterwards, with champagne and a birthday cake, in the Arts Building foyer.

**CBC Radio** will broadcast a special tribute to Violet Archer on "Arts National" and "Alberta in Concert," including works from these concerts.

**Tickets** are available from Oliver Music, 10808 - 124 Street, 451-1384
Edmonton Registered Music Teachers, 434-5830
Music Department, U of A, 492-3263

Sponsors: Canadian Music Centre, CBC Radio, Edmonton Registered Music Teachers' Association, Foundation for the Arts, Government of Alberta, University of Alberta Music Department.

Contact: Gladys Odegard, 9027 - 145 Street, Edmonton, Alberta T5R OVl 483-6381.



## James Campbell

Featured performer, Gala Concert, Violet Archer Celebration. Saturday, April 24, 1993 at 8:00 pm, Convocation Hall.

**James Campbell** is one of the few classical clarinetists today enjoying an international solo career. His concerts have taken him to the major concert halls of North and South America, East and West Europe, and Asia. He has performed as soloist with over fifty orchestras, including the London Symphony Orchestra, the Philharmonia of London, the Toronto Symphony, the National Radio-Television Orchestra of Spain, the Belgrade Symphony, the Vancouver Symphony, and the National Arts Centre Orchestra, Ottawa. In 1989, he was named Canada's "Artist of the Year" and received the Roy Thomson Hall Award.

**James Campbell** has collaborated with many of the world's great musicians, including five television programmes with the late Glenn Gould, performances with Elly Ameling, Janos Starker and Aaron Copland, as well as the Amadeus, Guarneri, Fine Arts, Allegri, Varsovia, Manhatten, Orford and Colorado String Quartets. His discography contains over 20 albums, many of which have won much international acclaim.

**James Campbell** is the Artistic Director of the annual Canadian summer music festival "The Festival of the Sound", and is Professor of Music at the prestigious Music School of Indiana University.

# Faculty Activities

Professor Emeritus, **Claude Kenneson** (who had been living in Banff but is now back in Edmonton), has completed a book "Szekely and Bartok : The Story of a Friendship" (Amadeus Press), a biography with an account of the Hungarian String Quartet. **Jolanta Pekacz** (Killam Postdoctoral Fellow) gave two lectures in January for the Department of History, "Ethnocentrism versus Occidentalism in 19th Century Poland" and "Galicia as a Cultural Public, 1772-1914." In February she presented a paper on "Rhetoric of Mass Participation: Music and Politics in Galicia 1772-1867" as part of the 23rd Consortium on Revolutionary Europe at Georgia State University, Atlanta. **Michael Redshaw and Richard Troeger** will present a workshop on aspects of keyboard performance style in the late 18th and early 19th centuries at Alberta College on Saturday 15 May beginning at 7:00 pm. Congratulations to **Malcolm Forsyth** and **William Street** on the richly deserved success of Bill's performances of Malcolm's *"Tre Vie: Concerto for Alto Saxophone and Orchestra"* with conductor Brian Priestman and the Edmonton Symphony Orchestra on January 22 and 23. The concert was broadcast on CBC's **Mostly Music** on February 25.

# University of Alberta Bands Association
# Wind and Percussion News

This marks the first time the UABA NEWSLETTER has been printed in In Tune. We will be including news relating to Wind, Percussion and Bands in two or three issues of In Tune every year from now on, in an effort to streamline and economize on our efforts to keep in touch with our friends and alumni.

Fordyce Pier is back on the campus after having spent last year in France on sabbatical. During the year he taught (at Université Canadienne en France near Nice), performed in Germany, France and Holland, and observed trumpet classes at the Paris Conservatory. He also attended the World Association of Symphonic Bands and Ensembles Conference in Manchester, dropped in on the Festival of Winds in Le Havre for a few days, and participated in the International Trumpet Guild Conference in Rotterdam - all inspiring and informative events. With the renewed vigor of the returned sabbaticant, Dr. Pier has already performed a Telemann *Trumpet Concerto* and the Hindemith *Trumpet Sonata* on a Kilburn Encounters concert, presented a solo trumpet recital and performed several times with the Capital Brass, of which he is a temporary member, and is preparing the Symphonic Wind Ensemble for a Canadian premier of *Sinfonietta* by John Bourgeois.

He performed with the Capital Brass on February 2 at St. Paul's United Church and presented solo trumpet recitals on February 9 in Convocation Hall, February 12 in Red Deer, and February 23 in Millwoods at J. Percy Paige Junior High School. He will also give a recital on March 2 at Convocation Hall and on March 4 he will conduct a session with the U of A Education Band on Francis McBeth's very helpful concept of pyramid balance in the band. Beginning with the Northern Alberta Concert and Stage Band Festival in Edmonton on March 18 and 19, the adjudication season gets rolling for him, followed by the Southern Alberta Concert and Stage Band Festival in Calgary on March 25- 27. Dr Pier will adjudicate at the Grande Prairie Music Festival May 3-7, and at the Alberta Band Association Festival in Red Deer May 17-21.

Due to Dr Pier's sabbatical last year, William Street's life was even more hectic than usual, but no sooner were classes ended last year than he was off to teach at a summer music school in France. Three weeks after returning to Edmonton, he set out to Europe again, this time with Malcolm Forsyth, composer of *Tre Vie: Concerto for Saxophone and Orchestra,* for the work's premier performance at the Tenth International Saxophone Congress in Pesaro, Italy. Dr Street subsequently performed the work, jointly funded by the CBC and the Canada Council, with the Edmonton Symphony Orchestra in January.

This year is seeing even more masterclass and guest artist activity than usual. Dr Street, he of the frenetic activity described above, found time on his return to host two of the world's most eminent saxophonists last fall. Claude Delangle of the Conservatoire Superieur de Paris and Jean-Marie Londeix of the Conservatoire de Bordeaux visited the University campus on two different weekends in November. Each presented performances and masterclasses, with a very elegant highlight being a benefit dinner concert by M Londeix with pianist Michael Massey at the home of Alberta College Conservatory Director (and U of A clarinet instructor) Dr Dennis Prime.

At about the time you read this Dr Street will be making a return visit to these two distinguished French saxophone artist/teachers to give masterclasses to their students. While in France, he will attend a Directors meeting of the World Saxophone Congress. Subsequent activities will include adjudicating at the Medicine Hat Band Festival March 16-19, a recital with pianist Sandra Munn at Muttart Hall (Alberta College's new concert hall) on March 24, a concert for the Edmonton Contemporary Music Society with Sylvia Taylor, Marnie Giesbrecht and Geoff Whittall at Muttart Hall on May 9, and a CBC Recital with Sylvia Taylor at Muttart Hall on May 28.

On the weekend which saw M Delangle here, Edmonton hornists and brass players, in general, were treated to a recital and masterclass by Martin Hackelman, Principal Horn of the Vancouver Symphony and former hornist with the Canadian Brass. And on the same weekend as M Londeix' visit, Paul Rathke of

Grande Prairie Community College presented a trumpet masterclass at the University, sharing some of the new insights and information he came in contact with during his last two years of doctoral work at the University of Kentucky, as well as the wealth of experience gained in over fifteen years of teaching in Grande Prairie.

Immediately after the first of the year world-renowned marimbist Leigh Howard Stevens followed a performance with the Edmonton Symphony Orchestra with a masterclass at the University, which was attended by students of Dr Glen Price (University of Calgary) and Dr Linda Pimentel (University of Calgary), as well as the students of U of A percussion instructor, Brian Jones.

Members of the U of A/Grant MacEwen Stage Bands benefited from their participation in Jazz Works in Edmonton in late January. U of A trumpet students were given a masterclass by trumpeter Bobby Shew, one of the clinicians brought in for Jazz Works. Bobby also met with Professor Tom Dust's Music Education class at the U of A.

As this newsletter goes to press, we look forward to an entire day of trumpet-ism on Saturday, February 20, when Domenic Spera of Indiana University will offer masterclasses to individual trumpeters and a session dealing with trumpet techniques for school teachers. Trumpeters from all over Northern Alberta are expected to this event, jointly sponsored by National Music.

For the fourth year, Tom Dust's Senior Music Education Class will manage the Edmonton Public School Board's Solo and Ensemble Festival, where up to 300 entries are expected. The event will take place at the U of A Education Building on the weekend of March 5 and 6.

On April 2 and 3, fifty to sixty of the top high school band musicians from Northern Alberta will come to the University of Alberta for a weekend of band rehearsals and masterclasses given by the Department of Music instructors. This Northern Alberta Honor Band event, co-sponsored by National Music and managed by Dr Pier's 1993 Band Techniques class, culminates in a concert shared by this group and the U of A Symphonic Wind Ensemble.

**Calendar of U of A Wind and Percussion Events from February 15:**

**February 20:** Trumpet Masterclass by Domenic Spera, Rm. 1-29, 10am- 4:30pm., co-sponsored by National Music.

**March 2:** Capital Brass, Convocation Hall, 8:00 pm.

**March 9:** U of A Concert Band, Rm. 1-23, Fine Arts Building, 5:00-6:30 pm and Reading Session, sponsored by The Bandstand.

**March 14:** U of A Concert Band, Van Vliet Centre, 2:00-4:30 pm University of Alberta Family Skating Party.

**March 19:** U of A Symphonic Wind Ensemble, Victoria Composite High School, 7:00 pm, Concert for the Northern Alberta Concert and Stage Band Festival.

**March 24:** Flute masterclass by Flute Force, Rm. 1-23, Fine Arts Building, 4:00-6:00 pm.

**March 24:** U of A Symphonic Wind Ensemble, Convocation Hall, 8:00 pm, featuring Heather McIlroy, flute soloist.

**March 27:** Jazz Improvisation Class by saxophonist P. J. Perry, 2.00-4:30pm, Room 1-23, Fine Arts Building.

**March 29:** U of A/Grant MacEwan Stage Bands, John L Harr Theatre, GMCC, 8 pm.

**April 3:** Northern Alberta Honor Band and U of A SymphonicWind Ensemble, Rm. 1-23, Fine Arts Building, 7 pm.

**April 4:** U of A Concert Band, Convocation Hall, 3:00 pm.

**April 5:** U of A/Grant MacEwan Stage Bands, Convocation Hall, 8:00 pm, featuring Guest Artist, P.J. Perry.

**April 8:** U of A Education Band and Beaumont Composite High School Band, 7:00 pm, Beaumont Composite High School.

**May 12:** U of A Symphonic Wind Ensemble, Edmonton Convention Centre, 9:30 pm, Concert for MusicFest Canada National Festival.

In addition to the above events there are many student recitals, details about which are available through the General Office (492-3263).

# March 1993

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | 1 | 2<br>8:00 PM Faculty Recital: Capital Brass Quintet in Convocation Hall | 3<br>8:00 PM Student Recital: 2 Pianos & Piano Duet in Convocation Hall | 4 | 5<br>8:00 PM Faculty Recital: Stephane Lemelin, pianist in Convocation Hall | 6 |
| 7 | 8<br>8:00 PM Master of Music Recital: Judy Lowrey, harpsichord in Convocation Hall | 9 | 10 | 11 | 12 | 13 |
| 14<br>8:00 PM Academy Strings & Madrigal Singers Concert in Convocation Hall | 15<br>8:00 PM Doctor of Music Recital: Roger Admiral, piano in Convocation Hall | 16 | 17 | 18 | 19<br>6:30 PM Madrigal Singers Dinner Concert, Faculty Club | 20<br>8:00 PM Opera Workshop in Convocation Hall |
| 21<br>5:15 PM Master of Music Recital: Heather Neufeld-Bergen, violin, in Convocation Hall | 22 | 23 | 24<br>4:00 PM Flute Force Masterclass in FAB 1-29<br>8:00 PM Symphonic Wind Ensemble Concert in Convocation Hall | 25 | 26<br>8:00 PM Music 342: Specialized Ensemble Concert in Convocation Hall | 27 |
| 28 | 29<br>8:00 PM Master of Music Recital: Evelyn Pfeiffer conductor with the Lab Choir, Convocation Hall | 30<br>8:00 PM Master of Music Recital: Esther Chu, piano in Convocation Hall | 31<br>12:10 PM Noon-Hour Organ Recital in Convocation Hall | | | |

# April 1993

## Department of Music Events

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | | | 1 | 2<br>8:00 PM Concert Choir Concert in All Saints' Anglican Cathedral 10039-103 Street | 3<br>8:00 PM Master of Music Recital: Corey Hamm, piano in Convocation Hall |
| 4<br>3:00 PM Concert Band Concert<br>8:00 PM University Symphony Orchestra Concert both concerts in Convocation Hall | 5<br>8:00 PM Stage Bands I & II Concert, in Convocation Hall | 6 | 7<br>5:30 PM -7:30 & 8:00-10:00 PM Chamber Music Concerts in Convocation Hall | 8<br>5:00 PM Music 260: Composition Student Recital in Convocation Hall<br>Last day of classes | 9<br>Good Friday | 10 |
| 11<br>Easter | 12<br>Easter Monday | 13 | 14<br>8:00 PM Doctor of Music Recital: Peter Jancewicz, piano in Convocation Hall | 15 | 16<br>8:00 PM Master of Music Recital: Jennifer Bustin, violin in Convocation Hall | 17 |
| 18 | 19 | 20 | 21 | 22 | 23<br>Violet Archer Festival | 24 |
| 25 | 26 | 27 | 28 | 29 | 30<br>8:00 PM Master of Music Recital: Piotr Grella-Morejko composition, in Convocation Hall | |

# Student and Alumni Activities

Since founding and producing Edmonton's first New Music Festival in May last year **Piotr Grella-Mozejko** (an MMus student and a Beryl Barns Scholar in Composition) has been very busy: his "Dream of Odysseus" was performed by the Brian Webb Dance Company during the Edmonton Fringe Festival last August and again in Vancouver in September. His music was also heard in the Made in Canada Festival during a concert at Grant MacEwan College last November: "Horngardens" (Music for Norval Morrisseau) for saxophone quartet, "Simple Pleasures" (Six Short Introductions) for soprano and alto saxophone, "The first february the last january" for changing saxophone and two pianos, and "Orion" (Music for Franz K) for changing saxophone and signal processing. A November new music concert in Convocation Hall featured his "Xonnox" for two pianos. December heard his Aboriginal Apalloosa as well as "Melodrama II" choreographed by Brian Webb at Grant MacEwan College. This January "Horngardens" was heard again in Convocation Hall and at the end of February his "Dreams of Odysseus" will be performed by Brian Webb at Grant MacEwan College. In addition to live concerts, Piotr's music has been broadcast nationwide on CBC's Two New Hours and in Poland on Polish Radio. Look for his **lecture on the history of contemporary music in Poland on March 3 and 31** in the Department of Slavic and East European Studies.

**Neil Hughes** (a special graduate student in 1977-78) has written to tell us that he has just completed his MA (Musicology) from the University of Georgia with a thesis entitled "Frank Martin's *Der Cornet* and the Ambiguity of Impressionist and Expressionist Influences." He thanks Professor Brian Harris and Professor Michael Roeder for instilling in him a love for musical arcana; he's a better music librarian for it! He and his wife have bought a house in Georgia and we have his new address.

Congratulations to **Dr Grant Maxwell** (DMus 1992) on the publication of his book *Music for Three or More Pianists: An Historical Survey and Catalogue* (Scarecrow Press). Hugely popular in the 19th century, and starting to regain popularity now, the literature for multiple pianos is relatively unknown. JS Bach transcribed two concertos for three harpsichords and one for four. Mozart's Concerto in F major, K.242 is scored for three fortepianos and orchestra. Czerny, Moscheles, Smetana, Glazunov and Rachmaninoff continued the tradition for particular pianists and occasions. By the early 20th century a mass of transcriptions and arrangements had accumulated, an effective way for publishers to issue and for people to play music rarely heard before the invention of the radio and the phonograph. Grant's book contains an extensive bibliography and an illustrative, detailed guide to the catalogue, and is the first DMus thesis from the University of Alberta to be published.

**The University of Alberta Concert Choir** will be travelling to British Columbia for nine days (April 24 to May 2) performing in Kelowna, Surrey and Vancouver, and appearing as the featured choir at the West Coast Concert Choir Festival in Victoria.

In January, pianist **Peter Jancewicz** (DMus student) gave a lecture-recital titled *Franz Liszt's Sonata in B-minor: Interpreting Articulation* at the University of Calgary and the University of Ottawa.

**Jonathan Bayley** (MMus 1986, BEd 1989) completed a Masters of Music in October of 1990 from Eastman School of Music, Rochester, New York. He is a woodwind instructor and also Director of the Wind Ensemble at Grande Prairie Regional College.

**Tami Cooper** (BMus 1982) and her husband Mark Arnison have joined singer Jan Henderson to form the folk music trio *Sheela-Na-Gigh.* They have recorded a demo cassette and are receiving wonderful responses to their performances.

**Thomas Holm** (MMus student in Choral Conducting) recently received a Canada Council Arts Grant "B" award to continue studies towards a DMA in Choral Conducting at the University of Illinois this fall.

# Profile:
# Jolanta Pekacz

A university draws "kindred spirits" from all over the world and the Department of Music has played host to many of them over the years. One of the most interesting took up "residence" in our Department in September 1991, when Dr Jolanta P kacz arrived on a two-year Postdoctoral Killam Fellowship.

Born in Poland, she graduated from the Jagiellonian University in Cracow in 1980 as an ethnomusicologist, and started working at the Museum as a curator in charge of the folk music instrument collection and the archives of recorded traditional music. In addition to this position she also worked as a freelance journalist.

The years following 1981 were turbulent times for the young scholar and journalist who objected to the political regime in Poland. Nevertheless, she succeeded in publishing over a hundred articles in Poland, Belgium and Germany, and in obtaining in 1987 her Ph.D. in the history of music from the Polish Academy of Sciences.

As a curator, she kept in touch with scholars from many disciplines. Denied, for political reasons, the possibility of teaching at the university level, she decided to continue her academic research abroad. In 1989, she was invited by the University of Leuven as a Research Fellow. A two-month visit turned into a two-year residence.

While in Belgium, in 1990, she was accepted as a Killam Postdoctoral Scholar in the Department of Music at the University of Alberta.

During the first year of her tenure at the U of A, she presented papers at six conferences in the U.S.A. and Europe (five more are scheduled between February and June '93); delivered nine lectures both in Canada and in the United States; published four articles, and is currently working on another two, as well as on two book-length manuscripts: one on music in the Parisian salons, and the second on music and society in Galicia 1772-1914.

Her research interests are diverse and include, in addition to the above: various aspects of Polish history (nineteenth century to the present); popular music and its role in society; the role of culture in political transition and the European cultural community after the collapse of Communism; on each of these she has published articles and presented lectures.





JP playing a miniature kantele, a Finnish folk instrument, at a break in the VI International Conference of Popular Music Studies, Berlin, summer 1991.

# Edmonton New Music Festival

**Second Annual**
**May 1 - 9, 1993**

After the successful first Edmonton New Music Festival in May last year, the Edmonton Composers' Concert Society has decided to produce this event on an annual basis. The second festival will take place on May 1 - 9, 1993. This year's program will feature several excellent soloists and ensembles, many (if not all) from the Department of Music.

Organists Marnie Giesbrecht and Joachim Segger will open the festival at the West End Christian Reformed Church. Both artists will present a rich palette of styles, with works by local composers such as Violet Archer, Ron Hannah and Jacobus Kloppers (including the premiere of a recently commissioned work!) as well as music by Barrie Cabena (Canada), Petr Eben (Czech Republic) and Charles Ives (USA).

Other concerts will be held in Convocation Hall. William Street (saxophone) will play works by Luciano Berio (Italy), Stephen Chatman (Canada) and Christian Lauba (France). Lauba's "Pulsar" for soprano saxophone and organ, with Street and Giesbrecht, will receive its North American premiere.

The Hammerhead Consort will present the world premiere of "Timbral Forests" by local composer Garth Hobden, the world premiere of a new work by Gordon Nicholson, music by John MacPherson and "Archipel I" by Andre Boucourechliev (France).

Peter Jancewicz will give a recital featuring music by Canadian composers Malcolm Forsyth, Bengt Hambraeus, Peter Hatch, Jacques Hetu, as well as a work by the Italian composer Giacinto Scelsi. He will also give the North American premiere of of Poplish composer Ewa Synowiec's Second Piano Sonata.

The festival will also feature student soloists and chamber groups such as Trevor Brandenburg, Trudy Olford, Stillman Matheson and Moebius Phlip, and the University of Alberta Saxophone Quartet (Rosemarie Siever, Shandra Taylor, Ken Myers and Charles Stolte). They will play music from Belgium, Canada, England, France, Germany, Holland, Italy, Japan, Poland and Russia. Scott Godin will present the world premiere of "Eidos IV," a new piano work by the famous Polish composer Barbara Buczek.

Calgary will be represented by New Works Calgary (25 miniatures by 25 Calgary composers) and Springbank Trio (playing music by Chan Ka Nin, Jean Coulthard, David Eagle and Malcolm Forsyth).

There will also be a special presentation by The Brian Webb Dance Company at John L Haar Theatre (Grant MacEwan College).

There are still several "if's" (in which money - as usual - will play an important role!) but we hope that everything will work out well.

The organizers would like to acknowledge the support of the Alberta Foundation for the Arts and the Department of Music.

*(Piotr Grella Mozejko)*



William H Street

# Program Previews

**Tuesday, at 8 pm**
**March 2, 1993**
Convocation Hall

**Faculty Recital: Capital Brass Quintet. Russell Whitehead** and **Fordyce Pier,** trumpets; **Donald Plumb,** horn, **Ivan Mast,** trombone, **Scott Whetham,** tuba. Program will include works by:Samuel Scheidt, J.S. Bach. Jan Bach, Duke Ellington, Howard Cable, Arthur Sullivan, Giles Farnaby and others. Free admission.

**Wednesday, at 8 pm**
**March 3, 1993**
Convocation Hall

**Student Recital:** Two Pianos and Piano Duet. Students of Professor Helmut Brauss performing works by Schubert, Schumann, Brahms, Busoni, Milhaud and Bartók. Free Admission.

**Friday, at 8 pm**
**March 5, 1993**
Convocation Hall

**Faculty Recital: Stéphane Lemelin, pianist** Program: Bach: *Partita in B flat major;* Schoenberg: *Suite opus 25;* Beethoven: *Sonata opus 106 (für das Hammerklavier).* Admission: $7./Adults $5./Students & Seniors.

**Sunday, at 8:00 pm**
**March 14, 1993**
Convocation Hall

**Madrigal Singers Concert with the Academy Strings and guests, The Faculty of Education Handbell Ringers. Leonard Ratzlaff, Norman Nelson and Robert de Frece, Directors.** Program includes Bach *Cantata 4: Christ lag in Todesbanden;* Pinkham *Lenten Poems of Richard Crashaw* and Handel *Zadok the Priest.* Admission: $5./Adults $3./Students & Seniors.

**Friday, at 6:30 pm**
**March 19, 1993**
Faculty Club

**Madrigal Singers Reception, Dinner and Concert, Leonard Ratzlaff, Director.** A variety night of entertainment with a Madrigal Singers concert following dinner. Tickets are $50.00 per person with $25.00 tax deductible.

**Saturday, at 8 pm**
**March 20, 1993**
Convocation Hall

**Opera Workshop Performance, Alan Ord, Director.**
Two one-act operas by Menotti: *The Medium; The Old Maid and The Thief.*
Admission: $5./Adults $3./Students & Seniors.

**Wednesday, at 8 pm**
**March 24, 1993**
Convocation Hall

**Symphonic Wind Ensemble Concert, Fordyce Pier, Director**
Programwill include works by Broege, Bourgeois, Griffes, Creston and Knox and will feature flute soloist **Heather McIlroy.**
Admission: $5./Adults $3./Students & Seniors.

**Friday, at 8 pm**
**March 26, 1993**
Convocation Hall

**Music 342: Experimental and Improvisational Group, Garth Hobden, Director.** Undergraduate and graduate students participate in this specialized ensemble. Free admission.

**Wednesday, 12:10 pm**
**March 31, 1993**
Convocation Hall

**Noon-Hour Organ Recital** featuring performances by Department of Music graduate student organists. **Stillman Matheson** and **Gertrude Olford** playing *Variations on a Noel* by Marcel Dupré and *Halleluja! Gott zu loben* by Max Reger. Free admission.

**Friday, at 8 pm**
**April 2, 1993**
All Saints' Anglican Cathedral
10039 - 103 Street

**Concert Choir Concert, Debra Ollikkala, Director.** The program will include Britten's *Rejoice in the Lamb* with organist **Dr Marnie Giesbrecht,** motets by Victoria and Byrd, works by Schütz from *Geistliche Chormusik,* Schubert part songs, Bartók's *Four Slovak Folk Songs,* and a selection of Canadian works including Schafer's *Gamelan.*
Admission: $5./Adults $3./Students & Seniors.

*continued on next page*

# Program Previews Continued

**Sunday, at 3 pm**
**April 4, 1993**
Convocation Hall

**Concert Band Concert, William H Street, Director.**
Program will include works by Grainger, Giannini, Hindemith, Turina and Walton. Admission: $5./Adults $3./Students & Seniors.

**Sunday, at 8 pm**
**April 4, 1993**
Convocation Hall

**University Symphony Orchestra, Malcolm Forsyth, Director.**
Program: Schafer: *Dream Thunder, Dream Rain,* Gabrieli: *Canzonas for Brass,* Mozart: *Concert Aria* (Shonda Jardine, soprano), Dvorák: *Symphony "From the New World".* Admission: $5./Adults $3./Students & Seniors.

**Monday, at 8 pm**
**April 5, 1993**
Convocation Hall

**Stage Bands I & II, Neil Corlett and Gene Smith, Directors.**
Grant MacEwan College and U of A Stage Bands will present an evening of Big Band Jazz. Admission: $5./Adults $3./Students & Seniors. *The Stage Bands will also present a concert at Grant MacEwan College's John L Haar Theatre on Monday, March 29 at 8 pm. Call 483-3212 for information.*

**Wed., April 7, 1993**
**5:30-7:30 & 8-10 pm**
Convocation Hall

**Student Chamber Music Performances**
Graduate and undergraduate students enrolled in chamber music courses form a variety of performing ensembles which participate in this public performance as part of their course work. Free admission.

**Thursday, at 5 pm**
**April 8, 1993**
Convocation Hall

**Student Composition Concert, Carl Derfler, Director.**
Students in Music 260 compose music for this public performance as part of their course work. Free admission.

**Friday, at 8 pm**
**April 23, 1993**
Convocation Hall

**Violet Archer: A Celebration - Young Performers' Concert**
The Edmonton Registered Music Teachers' Association will host this program of a variety of works composed by Violet Archer for children, including works for piano, choir, snare drum, trumpet, cello, violin and voice. Featured performer: Jessica Linnebach, violin. Tickets: $5./person or $10./family of four.

**Saturday, at 8 pm**
**April 24, 1993**
Convocation Hall

**Violet Archer: A Celebration - Gala Concert**
A program of works composed by Violet Archer for piano, piano trio, choir, clarinet, string quartet and solo voice. Featured artists are James Campbell, clarinet; Stéphane Lemelin, piano; the Madrigals Singers, Leonard Ratzlaff, conductor; the Wildrose String Quartet and Debra Ollikkala, mezzo-soprano. Tickets: $15./adult and $10./students & seniors.

## Madrigal Singers Dinner Concert

The **Madrigal Singers,** winners in the Mixed Choir class of the 1992 **CBC Choral Competition,** will be touring south and central Alberta April 25-28.

As a fundraiser for this tour and future projects, the Madrigal Singers, under the direction of Leonard Ratzlaff, have planned a Dinner Concert at the Faculty Club on Friday, March 19 beginning with a reception at 6:30 pm and dinner at 7 pm. There will be a variety of entertainment during the meal followed by a concert featuring the Madrigal Singers.

Tickets are $50.00 per person with $25.00 being tax deductible. Call the Department of Music for ticket information.

# Lecture Series

The Department of Music presents a series of lectures featuring a variety of music-related topics presented by visiting lecturers, faculty and students. These lectures and demonstrations are presented free of charge and all are welcome to attend.

**Thursday March 4** at 3:30 pm, 2-32 Fine Arts Building *Schubert's Wanderers, Romanticism and the Autonomous Lied* with David Gramit, University of Alberta

**Tuesday March 9** at 3:30 pm, 2-32 Fine Arts Building *The Silent Voices of the Past: Musical Instruments as Historical Documents* with Michael O'Brien, Smithsonian Institution, Washington DC

**Saturday March 13** beginning at 9 am, 2-32 Fine Arts Bldg. *Popular Music Matters* University of Alberta/University of Calgary Graduate Music Symposium with guest speaker: John Shepherd, Carleton University

**Monday 15** March at noon, Convocation Hall, Arts Bldg. *The tradition of the English town hall organist* with Thomas Trotter, Town Hall organist, Birmingham, England Tuesday

**March 16** at 12:30 pm, 2-34 Fine Arts Bldg. *Stained glass and incense: reflections on the influence of Cavaille Coll* with Stuart Kennedy, organist

**Wednesday March 24** at 4:00 pm, 1-23 Fine Arts Building Flute master class with members of "Flute Force," one of North America's foremost flute quartets

**Thursday March 25** at 3:30 pm, 2-32 Fine Arts Building *Music and Rhetoric* Richard Troeger, University of Alberta

# Student Recitals

Students in their third and fourth year of the Bachelor of Music performance programs are required to present a public recital as part of their course work. Presented in Convocation Hall, these recitals take place at 5:00 or 8:00 pm and are free of charge.

Students in the Master of Music and Doctor of Music performance programs are also required to present public recitals to complete their degree. These also take place in Convocation Hall free of charge.

Many music students also present non-compulsory recitals in Convocation Hall during March, April and May.

Because these recitals are often rescheduled, we are unable to include the undergraduate recitals on our Concerts & Events Calendar. For current information regarding these events, please call our Concert & Events hotline at 492-3263 (24 hours).

# Organists' News

The Department of Music is presenting two guest lecturers in March. **Thomas Trotter**, organist to the city of Birmingham, England, will give a lecture/demonstration on "The tradition of the English Town Hall Organist" on Monday, March 15 at noon in Convocation Hall. (Seating on the balcony).

**Stuart Kennedy**, Canadian organologist, will be giving a lecture entitled "Stained glass and incense: Reflections on the Influence of Cavaille Coll" in Room 2-34 of the Fine Arts Building on Tuesday March 16 from 12:30 to 1:50 pm. Admission to both events is free.

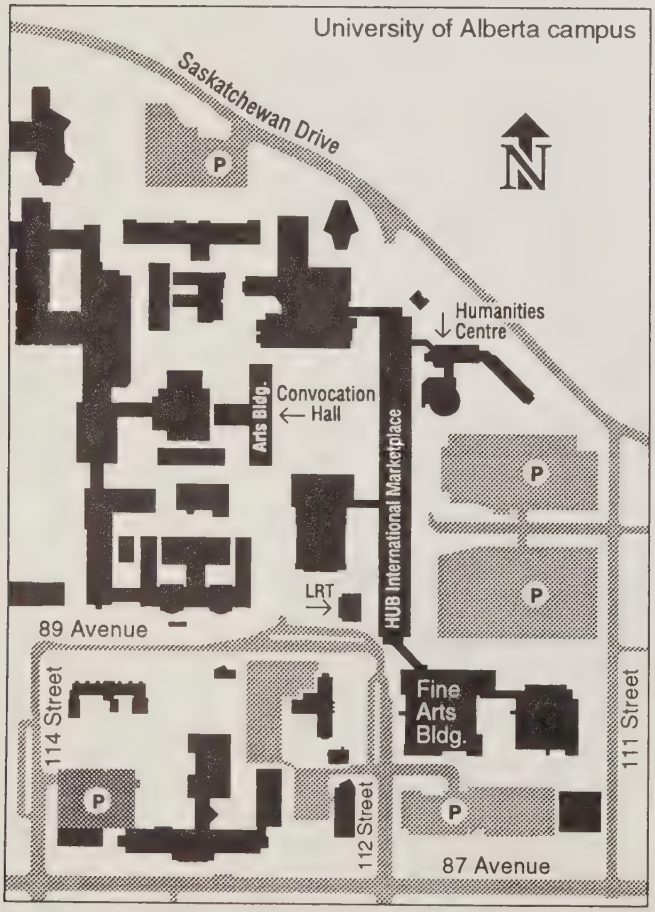
The final noon hour organ recital of the 1992-93 series will be on March 31 at 12:10 in Convocation Hall. The program will include performers Stillman Matheson and Gertrude Olford playing "Variations on a Noel" by Marcel Dupré and "Halleluja! Gott zu loben" by Max Reger.

# General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

**Please note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).



# In Recital

## TWO PIANOS and PIANO DUET

### Wednesday, March 3, 1993 at 8:00 pm

Fantasie in F Minor, Op. 103 (1828) — Franz Schubert (1797-1828)

**Kyong-Han Kim**
**Scott Edward Godin**

Duettino concertante nach Mozart (1919) — Ferruccio Busoni (1866-1924)

**Carrie Wood**
**Clinton Martin**

Waltzes, Op. 39 (c.1865) (duet original) — Johannes Brahms (1833-1897)

**David Roxburgh**
**Matthew Wiggins**

Seven Pieces from *Mikrokosmos* (1940) (arranged for two pianos) — Béla Bartók (1881-1945)

**Jeri-Mae Astolfi**
**Deirdre Brown**

INTERMISSION

Andante and Variations, Op. 46 (1843) — Robert Schumann (1810-1856)

**Tanya Garrett**
**Iva Chen**

Sonata in D-Major, K448 (1791) — Wolfgang Amadeus Mozart (1756-1791)

Allegro con spirito
Andante
Allegro molto

**Teruka Nishikawa**
**Elisabeth Scholtz**

Jeri-Mae Astolfi is generously supported by The Beryl Barns Memorial Awards and The Peace River Pioneer Memorial Scholarship in Music.

Scott Godin is a recipient of The Abigail Edith Condell Memorial Scholarship in Music and The Beryl Barns Memorial Awards.

## Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

Department of Music
University of Alberta

# In Recital

## JULIE GOLOSKY, mezzo soprano

assisted by

**SYLVIA SHADICK-TAYLOR, pianist**

with

**MIRIAM LEWIS, violist**

**Saturday, March 6, 1993 at 8:00 pm**

Convocation Hall, Old Arts Building

# PROGRAM

Over the Rim of the Moon (1919) — Michael Head (1900-1976)
- The Ships of Arcady
- My Beloved
- A Blackbird Singing
- Nocturn

Liebst du um Schönheit (1902) — Gustav Mahler (1860-1911)
Blicke mir nicht in die Lieder (1901)
Ich bin der Welt abhanden gekommen (1901)
(from Rückert Lieder)

Die Nachtigall — Alban Berg (1885-1935)
Im Zimmer
Sommertage (from Sieben Frühe Lieder (1907)

INTERMISSION

Zwei Gesänge, Op. 91 (1884) — Johannes Brahms (1833-1897)
- Gestillte Sehnsucht
- Geistliches Wiegenlied

**Miriam Lewis, violist**

Una voce poco fa (1782) — Gioacchino Rossini (1792-1868)
(from Il Barbiere di Siviglia)

Tell Me on a Sunday (1985) — Andrew Lloyd Webber

Something Wonderful (1951) — Richard Rogers

Julie Golosky is generously supported by the Edmonton Opera Guild Scholarship.

TEXTS AND TRANSLATIONS

**Liebst du um Schönheit/**
**If you Love for Beauty**

Liebst du um Schönheit, o nicht mich liebe!
Liebe die Sonne, sie trägt ein goldnes Haar!

Liebst du um Jugend, o nicht mich liebe!
Liebe den Frühling, der jung ist jedes Jahr!

Liebst du um Schätze, o nicht mich liebe!
Liebe die Meerfrau, sie hat viel Perlen klar!

Liebst du um Liebe, o ja - mich liebe!
Liebe mich immer, dich lieb ich immerdar!

If you love for beauty, O love not me!
Love the sun, she has golden hair!

If you love for youth, O love not me!
Love the spring who is young each year!

If you love for riches, O love not me!
Love the mermaid who has many shining pearls!

If you love for love, oh yes, love me!
Love me ever, I'll love you always!

**Blicke mir nicht in die Lieder/**
**Look Not into My Songs**

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat;
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen:
Deine Neugier ist Verrat.

Look not into my songs!
My eyes I lower,
as if caught doing wrong;
I cannot trust myself
to watch their growth:
your curiosity is treachery.

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reifen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allem nasche du!

Bees, when they build their cells,
let no one watch either,
and do not themselves.
When the full honey-combs
they bring to light of day,
then you can nibble!

**Ich bin der Welt abhanden gekommen/**
**Lost Am I to the World**

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;
sie hat so lange nichts von mir vernommen,
sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.

Lost am I to the world,
with which I used to waste much time;
so long has it heard naught of me,
well may it think me dead!

Nor is it to me of consequence
if it should so consider me.
Nor can I say aught against it,
for truly I am dead to the world.

Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.

Dead am I to the world's tumult
and rest in a quiet realm!
I live alone in my heaven,
in my love and in my song.

**Die Nachtigall/The Nightingale**

Das macht, es hat die Nachtigall
die ganze Nacht gesungen;
da sind von ihrem süssen Schall,
da sind in Hall und Wiederhall
die Rosen aufgesprungen.

That's why the nightingale
has sung the whole night;
there from its sweet sounds
there in sound and resonance
the roses sprang forth.

Sie war doch sonst ein wildes Blut;
nun geht sie tief in Sinnen,
trägt in der Hand den Sommerhut
und duldet still der Sonne Glut,
und weiss nich, was beginnen.

Yet she was otherwise a wild blood;
now she goes deeply in thought
carrying in her hand her summer hat
and enduring quietly the sun's warmth,
and knowing not what commences.

Das macht, es hat die Nachtigall
die ganze Nacht gesungen;
da sind von ihrem süssen Schall,
da sind in Hall und Wiederhall
die Rosen aufgesprungen.

That's why the nightingale
has sung the whole night;
there from its sweet sounds
there in sound and resonance
the roses sprang forth.

**Im Zimmer/Indoors**

Herbstsonnenschein.
Der liebe Abend blickt so still
herein.
Ein Feuerlein rot
knistert in Ofenloch und loht.
So! Mein Kopf auf deinen Knien,
so ist mir gut.
Wenn mein Auge so in deinem ruht,
wie leise die Minuten zieh'n.

Autumn sunshine.
The lovely evening looks into the room so
quietly.
A little red fire
is crackling in the fireplace.
So! My head on your knees,
so all is well with me.
When my eye rests in yours,
how softly the minutes pass.

**Sommertage/Summer Days**

Nun ziehen Tage über die Welt,
gesandt aus blauer Ewigkeit.
Im Sommerwind verweht die Zeit.

Now the days float across the world
having been sent from blue eternity,
in the summer wind time scatters.

Nun windet nächtens der Herr Sternenkränze
mit seliger Hand über Wander-und
Wunderland.

At night the Lord, with his blessed hand,
wreaths stars over the world of wander-paths
and wonder-paths.

O Herz, was kann in diesen Tagen
dein hellstes Wanderlied denn sagen
von deiner tiefen, tiefen Lust:

Oh heart, in these days, what can your
lightest song of travel say of your
deep, deep desires.

Texts and translations (continued)

Im Wiesensang verstummt die Brust,
nun schweigt das Wort,
wo Bild und Bild zu dir zieht
und dich ganz erfüllt.

In the songs of meadows the breast is silent,
then the word is silent,
where picture after picture comes to you
and completely fills you.

**Gestillte Sehnsucht/Longing at Rest**

In gold'nen Abendschein getauchet,
Wie feierlich die Wälder steh'n!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Dipped in golden evening glow,
How festive the woods are standing!
The evening breeze imparts soft longing
To the soft voices of birds.
What whisper the breezes, the birds?
They whisper the world into slumber.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft
ihr ein?

Desires, which always bestir
The heart, without rest!
Longing, which moves the breast,
When do you rest, when do you sleep?
With the whispering of breezes, of birds,
When, you longing desires, do you finally
rest?

Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Block mein Auge weilt;
Dann lispeln die Winde, die Vögelein,
Mit meinem Sehnen mein Leben ein.

Ah, when my spirit ceases to hasten
Into golden horizons on fleeting dreams,
When my longing gaze ceases to dwell
on ever-distant stars;
Then the breezes, the birds will whisper
My life and its yearning to sleep.

**Geistliches Wiegenlied/Cradle Song of the Virgin**

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heiligen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

You who float
Around these palms
In night and wind,
You holy angels,
Hush the treetops!
My Child is aslumber.

Ihr Palmen von Bethlehem
In Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis' und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

You palms of Bethlehem
Raging in the wind,
How can you howl
So angrily this day!
O, do not rage!
Be quiet, bend
Gently and softly;
Hush the treetops!
My Child is sleeping.

Texts and translations (continued)

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd' er ward
Vom Leid der Erde.
Ach, nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel,
Es schlummert mein Kind.

The Son of Heaven
Suffers hardship;
Ah, how tired He was
From the world's sorrow.
Ah, while He sleeps now
The torment melts
Gently, is softened;
Hush the treetops,
My Child is sleeping.

Grimmige Kälte
Sauset hernieder,
Womit nur deck' ich
Des Kindleins Glieder!
O, all' ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel,
Es schlummert mein Kind.

Fierce cold
Roars downward;
How can I cover
My little Child's limbs!
O, all you angels
Who wander on wings
In this wind,
Hush the treetops,
My Child is sleeping.

**Una voce poco fa/A Voice a While Ago**

Una voce poco fa
qui nel cor mi risuono,
il mio cor ferito è già,
e Lindoro fu che il piagò?
Si, Lindoro mio sarà,
lo giurai, la vincerò,
Il tutor ricuserò,
io l'ingegno aguzzerò,
alla fin s'accheterà,
e contenta io resterò.
Si, Lindoro mio sarà
lo giurae, la vincerò.

A voice a while ago
resounded here in my heart,
my heart is already wounded,
and Lindoro was who wounded it.
Yes, Lindoro will be mine,
I swear it, I shall win.
My guardian will refuse,
I will sharpen my wits,
at the end he will quiet down,
and happy I shall be.
Yes, Lindoro will be mine,
I swear it, I shall win.

Io sono docile,
son' rispettosa,
sono obbediente,
dolce, amorosa,
mi lascio reggere,
mi fo guidar.
Ma, se mi toccano
dov'è il mio debole,
sarò una vipera, sarò,
e cento trappole prima di cedere
farò giocar!

I am docile,
I am respectful,
I am obedient,
sweet, loving.
Myself, I allow to be ruled,
I can be led.
But, if they touch
my weakness,
I will be a viper, I will be,
And I shall spring a hundred
traps before I give in!

**Acknowledgements**

I would just like to express my deep and sincere appreciation to my family and friends for their support and understanding during the past four years (I apologize for the various moods, ranging from lethargy, apathy and depression, to anxiousness, hysteria, rage and elation, not to mention those moments of intense hunger!).

Special thanks is in order for a number of individuals who have played a role in assisting me with this recital: Beth, Shirley, Donna, and Brenda, from the Music Department, who have probably wanted to hide whenever I've walked through the door; Shonda, Janet, Karyn and Joe, who, at different times have helped to keep me awake and inspired to practice; Darlene and Doug, my far, faraway friends, who consistently encourage me musically and spiritually; Cheryl, Cindy, Brenda, Louise and Patty-Sam, who are always a phone call away, to drive me the hell away from the university, so I can re-collect my wits, or for the odd hairspray break; Harold, who is my vocal slavedriver and occasional therapist; Tony O., who not only knows how I feel, but is also my computer saviour; Mom and Dad, whom I respect and love with all of my heart; my five beautiful sisters, who are equally talented (is that good or bad?). Thanks muchly!

I would also like to say a special thank you to Dr. Christopher Lewis, who's brilliance, intelligence, dry wit, fudge and fashion sense I will never forget for as long as I live. I dedicate my Mahler set to his memory.



Department of Music
University of Alberta

# In Recital

**PAMELA HAUSER, soprano**

assisted by

**DONNA CHERRY, piano**

and

**SARAH CHAPUT, soprano**

assisted by

**CRISELDA MIREAU, piano**

with

**JENNIFER McALLISTER, flute**

**Thursday, March 11, 1993 at 8:00 pm**

Convocation Hall, Old Arts Building

PROGRAM

**Pamela Hauser**

| | |
|---|---|
| What If I Speede? (c. 1600) | Robert Jones (1597-1615) |
| What If I Never Speede? (1603) | John Dowland (1563-1626) |
| If Music Be The Food of Love (1695) | Henry Purcell (1659-1695) |
| Music For Awhile | arr. Benjamin Britten (1913-1976) |
| Les Berceaux (1879) | Gabriel Faurè (1845-1924) |
| Rencontre (1878) | |
| Ziegeuner Melodien (1880) Nos. 4 and 5 | Antonín Dvořák (1841-1904) |
| O Mio Babbino Caro from Gianni Schicchi (1918) | Giacomo Puccini (1858-1927) |
| Chi Il Bel Sogno Di Doretta from La Rondine (1917) | |

INTERMISSION

**Jennifer McAllister**

Sonate for Flute and Piano (1936) — Paul Hindemith (1895-1963)

Essay for Flute Solo (1971) — Louis Applebaum (b.1918)

Menuet and Dance of the Blessed Spirits from Orpheus (1762) — Christoph Willibald von Gluck (1714-1787)

INTERVAL - 5 minutes

**Sarah Chaput**

From Folksong Arrangements — Benjamin Britten (1913-1976)
- Sweet Polly Oliver - Old English Tune
- At the Mid Hour of Night (Molly My Dear) - Traditional Irish
- Dear Harp of My Country (Kate Tyrrel) - Traditional Irish
- Ca' the Yowes - words by Robert Burns
- How Sweet the Answer (The Wren) - Traditional Irish
- Avenging and Bright (Crooghan a venee) - Traditional Irish

Ah, My Darling, we could grow together from The Bartered Bride — Bedřich Smetana (1824-1884)

Frühlingstraum from Die Winterreise (1827) — Franz Schubert (1797-1828)
Du bist die Ruh (1823)
Lachen und Weinen (1823)

TEXTS AND TRANSLATIONS

**Les Berceaux/Along the Quay**

Le long du quai les grands vaisseaux,
Que la houle incline en silence,
Ne prennent pas garde aux berceaux
Que la main des femmes balance.

Mais viendra le jour des adieux,
Car il faut que les femmes pleurent,
Et que les hommes curieux
Tentent les horizons qui leurrent.

Et ce jour-là les grands vaisseaux,
Fuyant le port qui diminue,
Sentent leur masse retenue
Par l'âme des lointains berceaux.

Along the quay the great ships,
bending silently with the surge,
take no thought of the cradles,
rocked by the hands of the women.

But the day of parting will come,
for it is ordained that women shall weep,
and that inquisitive men
shall try the shining horizons.

And on that day the great ships,
leaving the receding harbor,
feel their hulks restrained
by the soul of the distant cradles.

**Rencontre/Meeting**

J'étais triste et pensif quand je t'ai
rencontrée,
Je sens moins aujourd'hui mon obstiné
tourment;
Ô, dis-moi, serais-tu la femme inespérée,
Et le rêve idèal poursuivi vainement?
Ô, passante aux doux yeux,
serais-tu donc l'amie
Qui rendrait le bonheur
au Poète isolé,
Et vas-tu rayonner sur mon âme affermie,
Comme le ciel natal sur un cœur d'exilé!

Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!
Devant l'immensité ton extase
s'éveille,
Et le charme des soirs à ta belle
âme est cher;
Une mystérieuse et douce sympathie
Déja m'enchaîne à toi comme
un vivant lien,
Et mon âme frémit, par l'amour envahie,
Et mon cœur te chérit sans
te connaître bien!

I was sad and thoughtful when
I met you;
today I feel less my persistent
pain.
O tell me, could you be the unhoped-for woman
and the ideal dream, vainly pursued?
O passer-by with the sweet eyes, can you
then be the friend
who will restore happiness to the lonely
poet,
and will you shine upon my steadfast soul
as the native sky upon an exiled heart?

Your shy sadness, like mine,
loves to watch the sunset on the sea!
Faced with immensity,
your ecstasy awakens,
and the charm of the evening is dear to
your beautiful soul.
A mysterious and sweet sympathy
already binds me to you as with
a living tie,
and my soul trembles, invaded by love,
and my heart cherishes you without
knowing you well!

**Ziegeuner Melodien/Gypsy Songs**

Als die alte Mutter mich noch lehrte singen;
Tränen in den Wimpern, gar so oft ihr hingen.
Jetzt wo ich die Kleinen
Selber ub' in Sange,
Rieselts mir vom auge,
rieselts oft mir auf die braune Wange!

As when my old mother taught me to sing
Tears would so often fill her eyes,
So now when with my children
I myself sing over those same songs,
Tears trickle from my eyes,
And run down my brown cheeks.

Texts and Translations (continued)

Reingestimmt die Saiten
Bursche, tanz' im Kreise!
Heute froh, heute froh,
und morgen?
Trüb, trüb noch alter Weise.

Clearly tune the strings,
Young lad, dance in a circle!
Happy today, Happy today,
And tomorrow?
Sad, sad as usual.

Nächster tag' am Nile
an der Vater Tische
Reingestimmt die Saiten
in den Tanz dich mische.
Durche, tanz' im Kreise

Next day along the Nile
At your father's table,
Clearly tune the strings!
And join in the dance!
Young lad, dance in a circle!

**O Mio Babbino Caro/O My Daddy Dear**

O mio babbino caro, mi piace,
è bello, bello;
vo' andare in Porta Rossa
a comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno,
andrei sul Ponte Vecchio
ma per buttarmi
in Arno!
Mi struggo e mi
tormento!
O Dio, vorrei morir!
Babbo, pietà, pietà!

O my daddy dear, me he pleases,
he is handsome, handsome;
I want to go to Porta Rossa
to buy the ring!
Yes, yes, there I wish to go!
And if him I should love in vain,
I would go on the Ponte Vecchio
but for to throw myself
into the Arno!
Myself I pine away
and myself I torment!
O God, I would like to die!
Daddy, have pity, pity!

**Chi Il Bel Sogno Di Doretta/What Could The Lovely Dream of Doretta Foretell**

Chi il bel sogno di Doretta pote
indovinar?
Il suo mister come mai, come mai finì?
Ahime! un giorno uno studente in bocca
la bacio,
E fu quel bacio revelazione: fu la passione!
Folle amore! Folle ebbrezza!
Chi la sottil carezza d'un bacio cosi ardente
mai ridir potra?
Ah! mio sogno! Ah! mio vita!
Che importa la reccheza se alfin
e rifiorita la felicità!
O sogno dor poter
amar cosi!

What could the lovely dream of Doretta
foretell?
Her mystery, how can it be finished?
Ah yes! One day a student kissed her
on the lips,
and what the kiss revealed was passion!
Mad love! Foolish elation!
The fine caress of this ardent kiss could
never be repeated.
Ah! My dream. Ah! My life!
What is the importance of wealth, if at last
flourishes happiness!
Oh brightest dream to be capable
of love like this!

**Frühlingstraum/Dream of Spring**

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen
Von lustigem Volgelgeschrei.

I dreamt of gay flowers
such as bloom in May;
I dreamt of green meadows,
merry calling of birds.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrien die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonne und Seligkeit.

Und als die Hähne krähten,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt da Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

**Du bist die Ruh/Repose You Are**
Du bist die Ruh,
Der Friede mild,
Die sehnsucht du,
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

Kehr ein bei mir
Und schließe du
Still hinter dir
Die Pforte zu.

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt,
Von deinem Glanz
Allein erhellt,
O füll es ganz

And at cock-crow,
my eyes awoke;
cold it was, and dark,
ravens croaked from the roof.

But there, on the windows,
who painted those leaves?
Are you mocking the dreamer
who saw flowers in winter?

I dreamt of love requited,
of a beautiful girl,
of caressing and kissing,
you and rapture.

And at cock-crow,
my heart awoke;
now I sit here alone,
recalling my dream.

Again I close my eyes,
my heart still beats so warm.
When, leaves, will you turn green?
When shall I hold my love in my arms?

You are repose,
and gentle peace,
longing you are,
and what quiets it.

To you I dedicate,
full of joy and pain,
as a dwelling here,
my eye and heart.

Come, enter in
and close
softly behind you
the gate.

Drive other pain
from this breast.
Full be this heart
of your joy.

The temple of these eyes,
by your gleam
alone is lit,
oh fill it wholly!

**Lachen und Weinen/Tears and Laughter**

Lachen und Weinen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei
Grunde.
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Ist mir self' nicht bewußt.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei
Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muß ich dich fragen, o Herz.

Laughter and tears, at whatever hour,
are founded, in love, on so many
things.
In the morning I laughted for joy,
and why I now weep
in the evening glow
I myself do not know.

Tears and laughter, at whatever hour,
are founded, in love, on so many
things.
At evening I wept for grief;
and why you can awake
at morn with laughter,
that I must ask you, O heart.

department of Music

# In Recital

**HEATHER McILROY, flute**

with

**SYLVIA SHADICK-TAYLOR, piano**
**GRANT SIGURDSON, violin**
**MIRIAM LEWIS, viola**
**MARTIN KLOPPERS, cello**

**Sunday, March 14, 1993 at 3:00 pm**

Solo Sonata in A Minor (1747) — Carl Philippe Emmanuel Bach (1714-1788)
- Poco adagio
- Allegro
- Allegro

Madrigal — Philippe Gaubert (1879-1941)

Sonata, Op. 94 (1943) — Sergei Prokofiev (1891-1953)
- Andantino
- Allegretto scherzando
- Andante
- Allegro con brio

INTERMISSION

Sequenza per flauto solo (1958) — Luciano Berio (b. 1925)

Quartet in D Major for Flute, Violin, Viola, and Cello (1777) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Rondo

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms McIlroy.

Heather McIlroy is generously supported by The Beryl Barns Memorial Awards and The Peace River Pioneer Memorial Scholarship in Music.

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

University of Alberta
Department of Music

**Sunday, March 14, 1993**
**at 8:00 pm**

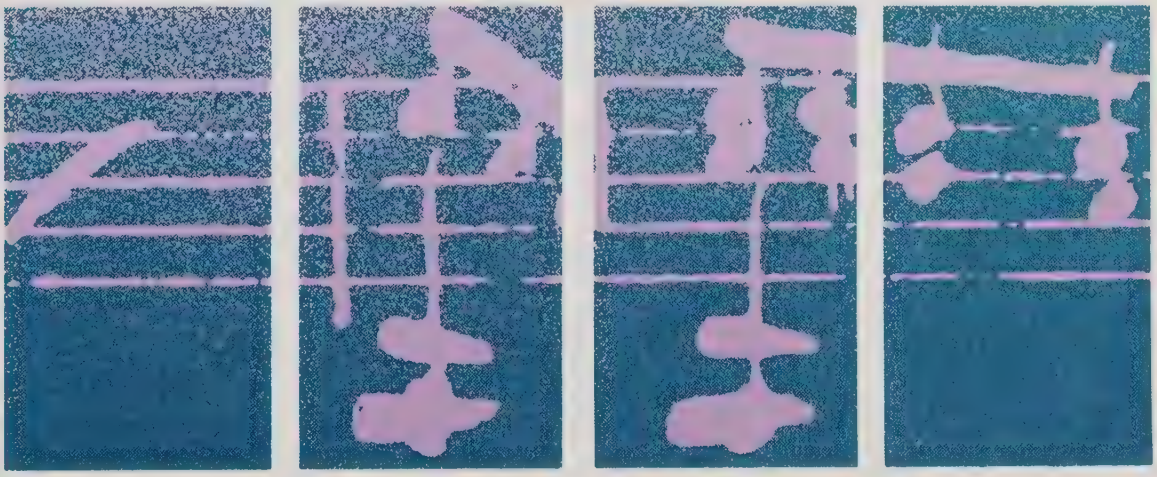
**Convocation Hall, Arts Building**

# Madrigal Singers

**Leonard Ratzlaff, director**

with the
**ACADEMY STRINGS**
**Norman Nelson, director**

with guests:
**THE FACULTY OF EDUCATION HANDBELL RINGERS**
**Robert de Frece, director**



**PROGRAM**

Cantata BWV 4: Johann Sebastian Bach
Christ lag in Todesbanden (1708) (1685-1750)

**The Madrigal Singers**
**The Academy Strings**

Three Lenten Poems by Richard Crashaw (1965) Daniel Pinkham

I. On the Still Surviving Marks (b. 1923)
of Our Savior's Wounds
II. Upon the Body of our Blessed Lord, Naked and Bloody
III. O Save Us Then

**The Madrigal Singers**
**The Faculty of Education Handbell Ringers**
**The Academy Strings**

Intermission

Passacaglia (Seventh Suite) George Frederick Handel
(1685-1758)
arr. Frances L. Callahan

Selections from **Phantom of the Opera** Andrew Lloyd Webber
(b. 1948)
arr. Douglas E. Wagner

**The Faculty of Education Handbell Ringers**
**Robert de Frece, director**

To rest in Thee (1981) Violet Archer
Children's Voices in the Orchard (from **Landscapes** (1952)) (b. 1913)

Acrostic Song (from **Final Alice** (1976) David Del Tredici
(b.1937)

**Pamela Hauser, soprano**
**Rick Neuls, whisper chorus**

Oh my Luve's Like a Red, Red Rose (1956) Crawford Gates
(b.1921)
Great Day arr. Warren Martin

**Michelle Wylie, soprano**
**Joseph Levesque, tenor**
**Robert Kelly, bass**

## TEXTS AND TRANSLATIONS

**Christ lag in Todesbanden** (Martin Luther)

**Verse I (chorus and orchestra)**

| | |
|---|---|
| Christ lag in Todesbanden | Christ lay in Death's dark prison |
| Für unsre Sünd gegeben, | Who for our sin did suffer; |
| Er ist wieder erstanden | He is again arisen, |
| Und hat uns bracht das Leben; | And life to us doth offer. |
| Des wir sollen fröhlich sein, | Therefore shall we joyful be, |
| Gott loben und ihm dankbar sein | Praising God right thankfully |
| Und singen Halleluja, | And singing Alleluia, |
| Halleluja! | Alleluia! |

**Verse II (soprano, alto and continuo)**

| | |
|---|---|
| Den Tod niemand zwingen kunnt | Though all mankind were striving; |
| Bei allen Menschenkindern, | Fouled by our mire of sin, |
| Das macht alles unser Sünd, | No perfect man was living. |
| Kein Unschuld war zu finden. | So came Death, that very hour, |
| Davon kam der Tod so bald | Over us to wield his power, |
| Und nahm über uns Gewalt, | To hold us in his realm imprisoned. |
| Hielt uns in seinem Reich gefangen. | Alleluia! |
| Halleluja! | |

**Verse III (tenor, violins and continuo)**

| | |
|---|---|
| Jesus Christus, Gottes Sohn, | Jesus Christ, the Son of God, |
| An unser Statt ist kommen | Then in our stead appeareth |
| Und hat die Sünde weggetan, | And thus our sin doth set aside; |
| Damit dem Tod genommen | Thereby from Death he teareth |
| All sein Recht und sein Gewalt, | All his power and his domain; |
| Da bleibet nichts denn Todsgestalt, | No place is left where Death can reign, |
| Den Stachl hat er verloren. | His sting away is taken. |
| Halleluja! | Alleluia! |

**Verse IV (chorus and continuo)**

| | |
|---|---|
| Es war ein wunderlicher Krieg | It was a wondrous fight to see; |
| Da Tod und Leben rungen, | Death strove with Life for power. |
| Das Leben behielt den Sieg, | But life won the victory, |
| Es hat den Tod verschlungen. | And so did Death devour. |
| Die Schrift hat verkündiget das, | Scripture hath proclaimed it true |
| Wie ein Tod den andern frass, | That one Death another slew; |
| Ein Spott aus dem Tod ist worden. | With scorn now is Death derided. |
| Halleluja! | Alleluia! |

**Verse V (bass and orchestra)**

| | |
|---|---|
| Hier ist das rechte Osterlamm, | Here is the perfect Paschal Lamb, |
| Davon Gott hat geboten, | Whom God with man hath shared, |
| Das ist hoch an des Kreuzes Stamm | And high upon the Cross of shame |
| In heisser Lieb gebraten, | In fire of love prepared. |
| Des Blut zeichnet unser Tür, | His Blood is marked upon our door |
| Das hält der Glaub dem Tode für, | For Faith to hold Death's face before; |
| Der Würger kann uns nicht mehr schaden. | The Slayer can no more destroy us. |
| Halleluja! | Alleluia! |

**Verse VI (soprano, tenor and continuo)**

| | |
|---|---|
| So feiern wir das hohe Fest | So feast we on this day most high; |
| Mit Herzensfreud und Wonne, | To joy all hearts be given, |
| Das uns der Herre scheinen lässt, | To joy, which doth our Lord supply, |
| Er ist selber die Sonne, | Who is our Sun in heaven. |
| Der durch seiner Gnade Glanz | He, through his beams of love and grace, |
| Erleuchtet unsre Herzen ganz, | His light within our hearts doth place; |
| Der Sünden Nacht ist verschwunden. | The night of sin is departed. |
| Halleluja! | Alleluia! |

**Verse VII (chorus and orchestra)**

| | |
|---|---|
| Wir essen und wir leben wohl | We feed in the heavenly way, |
| Im rechten Osterfladen, | True Paschal Bread possessing; |
| Der alte Sauerteig nicht soll | In the old leaven never may |
| Sein bei dem Wort der Gnaden, | Be found thy Word of Blessing. |
| Christus will die Koste sein | Christ shall our refreshment be, |
| Und speisen die Seel allein, | And feast our souls eternally; |
| Der Glaub will keins andern leben. | Our faith would not else be living. |
| Halleluja! | Alleluia! |

**Three Lenten Poems (Richard Crashaw)**

**I. On the Still Surviving Marks of Our Savior's Wounds**

Whatever story of their cruelty,
Or nails, or Thorn, or Spear, have writ in Thee,
Are in another sense still legible;
Sweet is the difference:
Once I did spell
Ev'ry red letter
A wound of Thine,
Now (what is better),
Balsam for mine.

**II. Upon the Body of our Blessed Lord, Naked and Bloody**

They have left Thee naked, Lord,
O that they had!
This garment too I would they had denied.
Thee with Thyself they have too richly clad;
Opening the purple wardrobe in Thy side,
O never could there be garment too good
For Thee to wear,
But this of Thine own Blood.

**III. O Save Us Then**
O Save us then.
Merciful King of Men!
Since Thou wouldst needs be thus
A Savior, and at sucha rate for us;
Save us, O save us, Lord.
We now will own no shorter wish,
Nor name a narrower word.
Thy blood bids us be bold.
Thy wounds give us fair hold.
Thy sorrows chide our shame.
Thy cross, Thy Nature, and Thy name
Advance our claim
And cry with one accord
Save them, O save them, O save them, Lord.

**To Rest In Thee** (Thomas à Kempis)
Grant to me above all things that can be desired,
to rest in Thee,
And in Thee to have my heart at peace.
Thou art the true peace of the heart,
Thou its only rest;
Out of Thee all things are hard and restless,
In this very peace, that is, in Thee,
The One Chiefest Eternal Good,
I will sleep and rest.
Amen.

**Children's Voices in the Orchard (T. S. Eliot)**
Children's voices in the orchard
Between the blossom and the fruittime,
Golden head, Crimson head,
Between the green tip and the root.
Blackwing Blackwing,
Brownwing Brownwing,
Blackwing, hover over;
Twenty years and the spring is over;
Today grieves, Tomorrow grieves,
Cover me over light-in-leaves;
Golden head, blackwing,
Cling, Swing, Spring, Sing,
Children's voices in the orchard,
Swing up into the apple tree.

**Acrostic Song (Lewis Carroll)**
A boat, beneath a sunny sky
Lingering onward dreamily
In an evening of July–

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear--

Long has paled that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.

Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.

Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.

In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:

Ever drifting down the stream--
Lingering in the golden gleam--
Life, what is it but a dream?

**Oh My Luve's Like a Red, Red Rose (Robert Burns)**
Oh my luve's like a red, red rose,
that's newly sprung in June.
Oh my luve's like a melody
that's sweetly played in tune, so sweet in tune.
As fair art thou, my bonnie lass.
So deep in luve am I,
And I will luve thee still, my dear,
'till a' the seas gang dry.

'Till a' the seas gang dry, my dear,
And rocks melt with the sun.
Oh I will luve thee still, my dear,
While the sands o' life shall run.
And fare thee weel my only luve--
My only luve, and fare thee weel awhile
And I will come again, my luve,
Tho' it were ten, ten thousand mile.

**Great Day (trad.)**
Great day, the righteous marching
Great day, God's going to build up Zion's walls,
We want no cowards in our band,
We call for valiant hearted men.
Chariot rode on the mountain top,
My God spoke and the chariot did stop.
This is the day of jubilee.
The Lord has set his people free,
Great day, the righteous marching
Great day, God's going to build up Zion's walls.
Great day.

## THE UNIVERSITY OF ALBERTA ACADEMY STRINGS
**Norman Nelson, conductor**

**Violin I**
Jennifer Bustin, concertmaster
Adrian Dyck
John Calverley
Eva Butler
Jenny-Lynn Steed
Lyndi Pollock

**Violin II**
John Radosh, principal
Daniel McCusker
Ken Heise
Kim Bertsch
Cherry Kawamoto
Carol Sperling

**Viola**
Moni Mathew, principal
Miriam Lewis
Rebecca Chu
Marni Ozipko

**Cello**
Adrian Rys, principal
Paul Radosh

**Bass**
Robyn Rutledge

**Organ**
Stillman Matheson

The Academy Strings have, since their inception in the early 1980s, established a fine reputation both as an ensemble devoted to performance of string works and as the string core for the University Symphony Orchestra. They have toured extensively in Alberta and have conducted two very successful tours of Europe, with concerts in England, France and Italy.

## THE UNIVERSITY OF ALBERTA FACULTY OF EDUCATION HANDBELL RINGERS

**Robert de Frece, conductor**

Jeff Baxter
Michael Chajkowski
Loraine Doig
John Edmonds
Wayne Hiebert
Kari Hovdestad
Barbara Johnson
Regan Klug
Pauline Lysak
Julie Manhendran
Karen Ohlmann
Carolynn Palmer
Kim Power
Martin Settle
Sandra Tegart
Brad Wuetherick

Formed in 1988, the Faculty of Education Handbell Ringers perform and tour with the University of Alberta Mixed Chorus. They play transcriptions of orchestral and band literature as well as original compositions for English handbells.

## THE UNIVERSITY OF ALBERTA MADRIGAL SINGERS

**Leonard Ratzlaff, conductor**
**Joy Berg and Michelle Crouch, rehearsal accompanists**

**Soprano**
Tanya Binette
Sarah Chaput
Michelle Crouch
Pamela Hauser
Kari Hendricksen
Nina Hornjatkevyc
Melinda van Hove
Jolaine Kerley
Susan Moyles
Nancy Rogers
Michelle Wylie

**Alto**
Joy Berg
Tami Friesen
Karen Hamm
Christine Janicki
Leanne Mulesa
Evelyn Pfeifer
Lyndi Pollock
Kirsten Sönnichsen

**Tenor**
Michel Cantin
Wayne Hiebert
George Irwin
Joseph Levesque
Rick Neuls
James Thompson

**Bass**
Cameron Bentsen
Thomas Holm
Troy Janzen
Robert Kelly
Karl Kohler
Frank Sönnichsen
Brent Violini Pierce

The Madrigal Singers welcome the Academy Strings and the Faculty of Education Handbell Ringers to their concert this evening.

Tickets are on sale in the foyer and from choir members for the Madrigal Singers' annual **A Swing into Spring Dinner Concert**, next Friday, March 19 at 6:30 PM at the University Faculty Club. Tickets are $50, of which $25 is a tax-receipted donation. Come join us for a grand evening of delicious food, drink and entertainment! Call the Department of Music, 492-3263, for information on this and other concerts in the coming weeks.

Other choral events featuring Department of Music choirs and conductors this spring:

March 29, 8:00 PM, Convocation Hall
MMus Recital of Evelyn Pfeifer, with the Lab Choir

April 2, 8:00 PM, All Saints' Anglican Church
University of Alberta Concert Choir Spring Concert, Debra Ollikkala, conductor

April 16, 8:00 PM, West End Christian Reformed Church
MMus Recital of Thomas Holm, with The King's College Choirs

April 24, 8:00 PM, Convocation Hall
Madrigal Singers perform at the Violet Archer 80th Birthday Concert

April 25-28, Madrigal Singers tour of south and central Alberta

April 24-May 1, Concert Choir tour of British Columbia

department of Music

Design: Cindy Bouwers

# In Recital

**ALLISON STOROCHUK, clarinet**

and

**SYLVIA SHADICK-TAYLOR, piano**

**Monday, March 15, 1993 at 5:00 pm**

Duo for Clarinet and Piano in E-flat Major, Op. 15 — Norbert Burgmüller (1810-1836)
- Allegro
- Larghetto
- Allegro

Three Pieces for Clarinet Solo (1919) — Igor Stravinsky (1882-1971)

Première Rhapsodie (1910) — Claude Debussy (1862-1918)

INTERMISSION

Illegible Canons (ca.1972) — William Bergsma (b. 1921)

**Trevor Brandenburg, percussion**

Time Pieces for Clarinet and Piano, Op. 43 (1985) — Robert Muczynski (b. 1929)
- I Allegro risoluto
- II Andante espressivo
- III Allegro moderato
- IV Introduction: Andante molto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Storochuk.

Allison Storochuk is generously supported by The Peace River Pioneer Memorial Scholarship in Music.

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta



Department of Music
University of Alberta

# In Recital

**Chamber Music Recital**

**ROGER ADMIRAL, piano**

**Monday, March 15, 1993 at 8:00 pm**

Convocation Hall, Old Arts Building

PROGRAM

Stille Tränen, Op. 35, No. 10 (1840) — Robert Schumann (1810-1856)
Die Blume der Ergebung, Op. 83, No. 2 (1850)
Lied der Suleika, Op. 25, No. 9 (1840)
Widmung, Op. 25, No. 1 (1840)
Mein schöner Stern!, Op. 101, No. 4 (1849)
Aufträge, Op. 77, No. 5 (1850)
Volksliedchen, Op. 51, No. 2 (1840)
Röselein, Röselein!, Op. 89, No. 6 (1850)
Die Stille, Op. 39, No. 4 (1840)
Mondnacht, Op. 39, No. 5 (1840)

**Kathleen Lotz, soprano**
**Roger Admiral, piano**

Nocturne (1993) — Roger Admiral (b. 1965)

**The Hammerhead Consort**
**Roger Admiral and Corey Hamm, pianos**
**Rajat Nigam and Trevor Brandenburg, percussion**

INTERMISSION

Première Sonate (1921) — Béla Bartók (1881-1945)

I. Allegro appassionato
II. Adagio
III. Allegro Molto

**Dianne New, violin**
**Roger Admiral, piano**

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Admiral.

Roger Admiral and Corey Hamm are generously supported by The Beryl Barns Memorial Graduate Awards.

TEXTS AND TRANSLATIONS

**Stille Tränen/Silent Tears**

Du bist vom Schlaf erstanden
Und wandelst durch die Au.
Da liegt ob allen Landen
Der Himmel wunderblau.

From sleep you have risen
and walk through the meadow.
Everywhere lies
heaven's wondrous blue.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoß.

As long as, free of care, you have
been slumbering, free of pain,
heaven has, till morning,
poured down many tears.

In stillen Nächten weinet
Oft mancher aus den Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

Often on silent nights
many a man weeps his grief away,
and in the morning you imagine
his heart is ever gay.

**Die Blume der Ergebung/The Flower of Resignation**

Ich bin die Blum' im Garten,
und muss in Stille warten,
wann und in welcher Weise
du trittst in meine Kreise.

I am the flower in the garden,
and must wait in silence
to see when and in what
guise you come to me.

Kommst du ein Strahl der Sonne,
so werd' ich deiner Wonne
den Busen still entfalten,
und deinen Blick behalten.

If you come as a ray of sunlight
I shall silently open my
heart to you and bask
in the warmth of your gaze.

Kommst du als Thau und Regen,
so werd' ich deinen Segen
in Liebesschaalen fassen,
ihn nicht versiegen lassen.

If you come as dew and rain
then I shall preserve
your blessing in my chalice
forever.

Und fährest du gelinde
hin über mich im Winde,
so werd' ich dir mich neigen,
sprechend: ich bin dein eigen.

If you pass over me in
the breeze I shall bow
before you, saying:
I am yours alone.

**Lied der Suleika/Suleika's Song**

Wie mit innigstem Behagen,
Lied, emfind' ich deinen Sinn!
Liebevoll du scheinst zu sagen,
daß ich ihm zur Seite bin.

With heartfelt joy
song, I grasp your meaning.
Lovingly you seem to say
that I am at his side.

Daß er ewig mein gedenket,
seiner Liebe Seligkeit
immerdar der Fernen schenket,
die ein Leben ihm geweiht.

That he ever thinks of me
alone, and ever bestows the
bliss of his love on me
far away who dedicate my life to him.

Ja, mein Herz, es ist der Spiegel,
Freund, worin du dich erblickt;
diese Brust, wo deine Siegel
Kuß auf Kuß herein gedrückt.

For my heart is the mirror
wherein you have seen yourself,
this breast where your seal
is imprinted kiss on kiss.

Süßes Dichten, lautre Wahrheit
fesselt mich in Sympathie!
rein verkörpert Liebesklarheit,
im Gewand der Poesie.

Your sweet art, its whole
truth, chains me in sympathy;
pure embodied radiance of
love wearing the robe of poetry.

**Widmung/Dedication**

Du meine Seele, du mein Herz,
De meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab.
Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Daß du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein beßres Ich!

You my soul, you my heart,
you my bliss, O you my pain,
you my world in which I live,
my heaven you, to which I float,
O you my grave, into which
my grief forever I've consigned.
You are repose, you are peace,
you are bestowed on me from Heaven.
Your love for me gives me my worth,
your eyes transfigure me in mine,
lovingly you raise me above myself,
my good spirit, my better self!

**Mein Schöner Stern!/My Beautiful Star!**

Mein schöner Stern! ich bitte dich,
O lasse du dein heitres Licht nicht
Trüben durch den Dampf in mir,
Vielmehr den Dampf in mir zu Licht,
Mein schöner Stern, verklären hilf!
Mein schöner Stern! ich bitte dich,
Nicht senk' herab zur Erde dich,
Weil du mich noch dier unten siehst,
Heb auf vielmehr zum Himmel mich,
Mein schöner Stern, wo du schon bist!

My beautiful star! I beg of you,
Oh let not your joyful light
Be clouded by the mists in me,
Rather the mists in me to light,
My beautiful star, help clarify!
My beautiful star! I beg of you,
Do not sink down upon the earth,
Because you see me still below,
Rather to heaven lift me up,
My beautiful star, where you already are.

**Aufträge/Messages**

Nich so schnelle, nicht so schnelle!
Wart ein wenig, kleine Welle!
Will dir einen Auftrag geben
An die Liebste mein.
Wirst du ihr vorüberschweben,
Grüße sie mir fein!

No so fast, not so fast!
Wait a little, tiny wave!
A message I'll give you
for my beloved.
As you glide past,
greet her fondly!

Sag, ich wäre mitgekommen,
Auf dir selbst herabgeschwommen:
Für den Gruß einen Kuß
Kühn mir zu erbitten,
Doch der Zeit Dringlichkeit
Hätt es nicht gelitten.

Say, I'd have come too,
sailing on you:
for my greeting a kiss
boldly to demand,
but urgent time
would not have suffered it.

Nicht so eilig! halt! erlaube,
Kleine, leichtbeschwingte Taube!
Habe dir was aufzutragen
An die Liebste mein!
Sollst ihr tausend Grüße sagen,
Hundert obendrein.

Not so swift, stay, allow me,
little light-winged dove.
I have a message to give you
for my beloved.
A thousand greetings give her,
and a hundred more.

Sag, ich wär mit dir geflogen,
Über Berg und Strom gezogen:
Für den Gruß einen Kuß
Kühn mir zu erbitten;
Doch der Zeit Dringlichkeit
Hätt es nicht gelitten.

Say, I'd have flown with you,
over hill and stream:
for my greeting a kiss
boldly to demand,
but urgent time
would not have suffered it.

Warte nicht, daß ich dich treibe,
O du träge Mondesscheibe!
Weißt's ja, was ich dir befohlen
Für die Liebste mein:
Durch das Fensterchen verstohlen
Grüße sie mir fein!

Wait not for me to drive you,
O laggard moon!
You know my command to you
for my beloved:
secretly, through the window,
greet her fondly!

Sag, ich wär auf dich gestiegen,
Selber zu ihr hinzufliegen:
Für den Gruß einen Kuß
Mir zu erbitten,
Du seist schuld, Ungeduld
Hätt mich nich gelitten.

Say, I would have climbed on you
to fly to her in person:
for my greeting a kiss
to demand,
but you are to blame, your impatience
would not have suffered me to.

**Volksliedchen/A Little Folk Song**

Wenn ich früh in den Garten geh'
In meinem grünen Hut,
Ist mein erster Gedanke,
Was nun mein Liebster tut?
Am Himmel steht kein Stern,
Den ich dem Freund nicht gönnte,
Mein Herz gäb' ich ihm gern,
Wenn ich's heraus tun könnte.

When I go into the garden
In the early morning in my green hat,
I am thinking first of all,
What is my sweetheart doing now?
In the heavens shines no star
That I would not wish for my friend.
I would gladly give him my heart,
Could I but take it out.

**Röselein, Röselein!/Little Rose, Little Rose**

Röselein, Röselein! müssen denn Dornen sein?
Schlief am schatt'gen Bächelein
Einst zu süssem Träumen ein,
Sah in goldner Sonne Schein,
Dornenlos ein Röselein,
Pflückt es auch und küsst es fein;
"Dornloses Röselein!"
Ich erwacht und schaute drein:
"Hatt ich's doch! wo mag es sein?"
Rings im weiten Sonnenschein
Standen nur Dornröselein!

Little rose, little rose! Must there be thorns
By the shady brooklet once
I fell asleep and dreamed sweet dreams,
In the sun's good light I saw
Without thorns a little rose.
I picked it too and gently kissed it:
"Little rose without thorns!"
I woke and looked around:
"I had it though, where can it be?"
All about in sunlight far
Only thorny roses bloomed!

Und das Bächlein lachte mein:
"Lass du nur dein Träumen sein!
Merk dir's fein, merk dir's fein,
Dornröselein müssen sein,
müssen sein!"

And the brooklet laughed at me:
"Do not ever dream again!
Remember well, remember well,
Little roses must have thorns, must
have thorns!"

**Die Stille/Silence**

Es weiß und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt es nur einer, nur einer,
Kein Minsch es sonst wissen soll.

Not a soul knows or guesses
how happy, happy I am!
Oh, if only ***one*** were to know it,
then no other should.

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh,
Als meine Gedanken sind.

The snow outside's not so silent,
nor so mute and silent
the stars on high,
as are my thoughts.

Ich wünscht, ich wär ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär!

Would I were a bird
and might fly over the sea,
over the sean and on,
until I were in heaven!

**Mondnacht/Moonlit Night**

Es war, als hätt' der Himmel
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nun träumen müßt.

It was as though the sky
had softly kissed the earth,
so that she, in a gleam of blossom,
had now to dream of him.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten deis die Wälder,
So sternklar war die Nacht.

The breeze ran through the fields,
the ears of corn gently swayed,
the woods rustled faintly,
the night was so starry and clear.

Und meine Seele spannte
Weit ehre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

And my soul spread
wide its wings,
flew over the silent land,
as if it were flying home.


department of
Music

Department of Music
University of Alberta

# In Recital

## JOACHIM VETTE, organ

**Thursday, March 18, 1993 at 8:00 pm**

| | |
|---|---|
| Praeludium et Fuga in B Minor, BWV 544 | Johann Sebastian Bach (1685-1750) |
| "Eighteen Leipzig Chorales" | Johann Sebastian Bach |
| Schmuecke Dich, O Liebe Seele, BWV 654 | |
| Herr Jesu Christ, Dich zu uns wend, BWV 655 | |
| Sonata Giojoso, Op. 84 (1978) | Barrie Cabena (b. 1933) |
| Toccata I | |
| Episode I | |
| Toccata II | |
| Fugue | |
| Episode II | |
| Toccata III | |
| Chorale | |

INTERMISSION

| | |
|---|---|
| Praeludium in E Minor | Nicholas Bruhns (1665-1697) |
| Variations on "Est-ce Mars" | Jan Petersoon Sweelinck (1562-1621) |
| Prelude et Fugue in B Major, Op. 7 | Marcel Dupre (1886-1971) |

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Vette.

Joachim Vette is generously supported by The Beryl Barns Awards in Music.

Convocation Hall, Old Arts Building

# In Recital

**JERI-MAE ASTOLFI, piano**

and

**DEIRDRE BROWN, piano**

**Sunday, March 21, 1993 at 3:00 pm**

Variations on "Come un Agnello" from Sarti, K. 460 (1784) — Wolfgang Amadeus Mozart (1756-1791)

**Deirdre Brown**

Sonata Op. 2, No. 2 in A Major (1795) — Ludwig van Beethoven (1770-1827)

Allegro vivace
Largo appassionata
Scherzo-Allegretto
Rondo-Grazioso

**Jeri-Mae Astolfi**

SHORT INTERMISSION

Chromatic Fantasy and Fugue, BWV 903 (1730) — Johann Sebastian Bach (1685-1750)

**Jeri-Mae Astolfi**

Seven Pieces from Mikrokosmos, arranged for two pianos (1940) — Béla Bartók (1881-1945)

Bulgarian Rhythm
Chord and Trill Study
Perpetuum Mobile
Short Canon and its Inversion
New Hungarian Folk Song
Chromatic Invention
Ostinato

**Jeri-Mae Astolfi**
**Deirdre Brown**

Jeri-Mae Astolfi is generously supported by The Beryl Barns Memorial Awards and The Peace River Pioneer Memorial Scholarship in Music, and Universiade '83 Undergraduate Scholarship.

*All are invited to a reception to be held in the Student Lounge following the recital.*

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# In Recital

## FLUTES!

**STAIRWELL RECITAL FINE ARTS BUILDING**

**Monday, March 22, 1993 at 12 Noon**

| | |
|---|---|
| Hungarian Pastoral Fantasy | Franz Doppler (1821-1883) |
| **Liz Sluys, flute**<br>**Tanya Garrett, piano** | |
| Image for Solo Flute | Eugene Bozza (b. 1905) |
| Fantaisie for Flute and Piano | Georges Hüe (1858-1948) |
| **Silvia Yee, flute** | |
| Sequenza per flauto solo (1958) | Luciano Berio (b. 1925) |
| **Heather McIlroy, flute** | |
| Syrinx for solo flute (1912) | Claude Debussy (1862-1918) |
| **Jennifer McAllister, flute** | |

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# In Recital

**SCOTT GODIN, piano**

**Tuesday, March 23, 1993 at 8:00 pm**

From Prèludes pour piano (1929): La colombe — Olivier Messiaen (1908-1992)

Rondo in A Minor, K. 511 (1787) — Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 4 in F-Sharp Major, Op. 30 (1903) — Alexander Scriabin (1872-1915)

I. Andante
II. Prestissimo volando

INTERMISSION

Sonata in F Minor, Op. 5 (1854) — Johannes Brahms (1833-1897)

I. Allegro maestoso
II. Andante
III. Scherzo
IV. Intermezzo (Rüblick)
V. Finale

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music for Mr Godin.

Scott Godin is generously supported by The Beryl Barns Memorial Awards, The Peace River Pioneer Memorial Scholarship in Music, and The Yamaha Music Scholarship.

Convocation Hall, Old Arts Building




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# In Recital

**THOMAS HOLM, baritone**

and

**GREG CAISLEY, piano**

present

*DIE WINTERREISE*
by Franz Schubert (1797-1828)
Poems by Wilhelm Müller (1794-1827)

**Thursday, March 25, 1993 at 8:00 pm**

Convocation Hall, Old Arts Building

PROGRAM

1. *Gute Nacht* / Good Night
2. *Die Wetterfahne* / The Weathervane
3. *Gefrorne Tränen* / Frozen Tears
4. *Erstarrung* / Numbness
5. *Der Lindenbaum* / The Linden Tree
6. *Wasserflut* / Torrent
7. *Auf Dem Flusse* / At the Stream
8. *Rückblick* / Retrospect
9. *Das Irrlicht* / Will-o'-the-Wisp
10. *Rast* / Rest
11. *Frühlingstraum* / A Dream of Spring
12. *Einsamkeit* / Loneliness
13. *Die Post* / The Mail-Coach
14. *Der Greise Kopf* / The Gray Head
15. *Die Krähe* / The Crow
16. *Letzte Hoffnung* / Last Hope
17. *Im Dorfe* / In the Village
18. *Der Stürmische Morgen* / A Stormy Morning
19. *Täuschung* / Delusion
20. *Der Wegweiser* / The Guidepost
21. *Das Wirtshaus* / The Inn
22. *Mut!* / Courage!
23. *Die Nebensonnen* / The Mock Suns
24. *Der Leiermann* / The Hurdy Gurdy Man

TEXTS AND TRANSLATIONS

*DIE WINTERREISE*/The Winter Journey
Wilhelm Müller

1 GUTE NACHT

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauss.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh'—
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit:
Muss selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weissen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Bis man mich trieb' hinaus?
Lass irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern,
Gott hat sie so gemacht—
Von Einem zu den Andern
Fein Liebchen, Gute Nacht!

Will dich im Traum nicht stören,
Wär' Schad' um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht, die Türe zu!
Schreib im Vorübergehen
An's Tor dir: gute Nacht,
Damit du mögest sehen
An dich hab' ich gedacht.

2 DIE WETTERFAHNE

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht' ich schon in meinem Wahne,
Sie pfiff' den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,
Des Hauses aufgesteckles Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

GOOD NIGHT

A stranger I came,
and a stranger I depart;
May for me
was prodigal with flowers.
The girl spoke of love,
her mother even of marriage—
now the world is so gloomy,
my path covered with snow.

I cannot choose
the time for my journey;
I must find my own way
through this darkness.
A shadow in the moonlight
is my companion,
and over the snowy meadows
I follow the tracks of animals.

Why should I wait
until they drive me out?
Let prowling dogs howl
before their masters' house!
Love likes to rove—
God ordered it so—
from one to another—
dear love, good-night!

I will not disturb your dream,
It would be a shame to break your rest.
You must not hear my footsteps—
softly, softly close the door!
I only write as I leave—
"good-night"—at your gate,
so that you may see
I thought of you.

THE WEATHERVANE

The wind plays with the weathervane
upon my fine sweetheart's house.
So, thought I in my madness,
it flouted the poor fugitive.

He should have noticed sooner
the emblem of the house;
then he never would have sought
a constant woman there.

DIE WETTERFAHNE
Der Wind spielt drinnen mit den Herzen,
Wie auf dem Dach, nur nicht so laut,
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

3.GEFRORNE TRÄNEN
Gefrorne Tropfen fallen
Von meinen Wangen ab:
Ob es mir denn entgangen,
Dass ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Dass ihr erstaart zu Eise,
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiss,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis.

4 ESTARRUNG
Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durchstrich die grüne Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heissen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind estorben,
Der Rasen sieht so blass.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Mein Herz ist wie erfroren,
Kalt starrt ihr Bild darin:
Schmilzt je das Herz mir wieder,
Fliesst auch das Bild dahin.

THE WEATHERCOCK
The wind plays inside with hearts
just as on the roof, only not so loudly.
What do they care for my sorrow?
Their child is a rich bride.

FROZEN TEARS
Frozen drops fall
from my cheeks:
and does it only now come to me
that I have been weeping?

Ah tears, my tears,
and are you then so lukewarm
that you turn to ice
like cool morning dew?

And yet you gush from the well
of my glowing hot breast
as though you would melt
all winter's ice!

NUMBNESS
I look in vain in the snow
for a trace of her footprints,
where, leaning on my arm,
She roamed over the green sward.

I will kiss the ground,
to penetrate the ice and snow
with my hot tears
until I see the earth.

Where will I find a blossom,
where will I find green grass?
The flowers are withered,
the sod looks so faded.

Shall I then take with me
no remembrance from here?
If my sorrows are silent,
who will speak to me of her?

My heart is as if frozen,
her cold image fixed within it:
if my heart should ever thaw,
her image also would melt.

Texts and Translations (continued)

5 DER LINDENBAUM

Am Brunnen vor dem Tore
Da steht ein Lindenbaum:
Ich träumt' in seinem Schatten
So manchen süssen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier findst du deine Ruh'!

Die kalten Winde bliesen
Mir grad ins Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

6 WASSERFLUT

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heisse Weh.

Wann die Gräser sprossen wollen,
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen,
Und der weiche Schnee zerrinnt.

Schnee, du weisst von meinem Sehnen:
Sag' wohin geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Muntre Strassen ein und aus:
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

THE LINDEN TREE

By the well in front of the gate
there stands a linden tree:
I dreamed in its shade
many a sweet dream.

I carved in its bark
many a fond word;
in joy and in sorrow
I always felt drawn to it.

I had to pass it again just now
in the deep night,
and even in the dark
I closed my eyes.

And its branches rustled,
as if they were calling to me,
"Come here, friend,
here you will find rest!"

The cold winds blew
right into my face;
my hat flew off my head,
yet I did not turn back.

Now I am many hours
distant from that spot,
yet I always hear it rustling:
"You would have found rest there!"

TORRENT

Many tears from my eyes
have fallen in the snow;
its cold flakes
thirstily drink up my hot misery.

When grass is ready to grow
a gentle wind blows from thence,
and the ice breaks into chunks
and the soft snow melts.

Snow, you know of my longing:
tell me, where does your course lead?
Only follow my tears,
and the stream will carry you away.

It will carry you through the town,
in and out of the happy streets:
if you feel my tears burning,
that will be at my sweetheart's house.

*7 AUF DEM FLUSSE*

Der du so lustig rauschtest,
Du heller, wilder Fluss,
Wie still bist du geworden,
Giebst keinen Scheidegruss.

Mit harter, starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande ausgestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein.

Den Tag des ersten Grusses,
Den Tag, an dem ich ging,
Um Nam' und Zahlen windet
Sich ein zerbrochner Ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reissend schwillt?

8. RÜCKBLICK

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee.
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jedem Stein gestossen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Ball und Schlossen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
In deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten!—
Da war's geschehn um dich, Gesell!

Kömmt mir der Tag in die Gedanken,
Möcht' ich noch einmal rückwärts sehn,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille stehn.

AT THE STREAM

You that used to ripple so happily,
clear, noisy stream,
how quiet you have become!
You give me no parting greeting.

With a hard, stiff crust
you have covered yourself.
You lie cold and motionless,
stretched out in the sand.

In your shell I carve,
with a sharp stone,
the name of my sweetheart,
with the day and hour.

The day of our first greeting
the day of my departure—
around the name and the figure
is wound a broken ring.

My heart, in this brook
do you now recognize your own image?
Don't you see, how under its shell
it too is painfully swelling?

RETROSPECT

The soles of my feet are burning,
although I walk on ice and snow.
I don't want to draw another breath
until I can no longer see the town towers.

I stumbled over every stone,
so hurriedly did I leave the town;
the crows threw down snow and hailstones
on my head from every roof.

How differently you welcomed me,
you fickle town!
At your shining windows the lark
and the nightingale tried to outsing each other.

The rounded linden trees were blooming;
the clear brooks rippled brightly;
and ah, two girlish eyes glowed!—
then it was all over with you, my boy!

If I were to think of that day,
I would want to go back again.
I would want to go back
and stand silent before her house.

9 DAS IRRLICHT

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das irre Gehen,
'S führt ja jeder Weg zum Ziel:
Unsre Freuden, unsre Leiden,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trockne Rinnen
Wind' ich ruhig mich hinab—
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch ein Grab.

10 RAST

Nun merk' ich erst, wie müd' ich bin,
Da ich zur Ruh' mich lege;
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.

Die Füsse frugen nicht nach Rast,
Es war zu kalt zum Stehen,
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden;
Doch meine Glieder ruhn nicht aus:
So brennen ihre Wunden.

Auch du, mein Herz, im Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heissem Stich sich regen!

11 FRÜHLINGSTRAUM

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai,
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

THE WILL-O'-THE-WISP

Into the deepest rocky chasms
a will-o'-the-wisp has lured me.
How I shall find a way out
does not greatly concern me.

I am used to going astray;
every road leads to its destination
our joys, our sorrows,
all are a will-o'-the-wisp's game.

Through the dry bed of a mountain brook
I take my way quietly down—
every stream will reach the sea,
every sorrow will find a grave.

REST

Now I notice for the first time how tired I am,
as I lie down to rest;
merely walking sustained me
along the dreary path.

My feet did not seem tired,
it was too cold to stop;
my back felt no burden,
the storm helped me along.

In a charcoal-burner's little hut
I have found shelter;
but now my limbs will not rest
because they ache so.

And you, my heart, in struggle and storm,
so fierce and so bold,
only now, in the silence, feel the worm
bestir itself with burning pangs!

A DREAM OF SPRING

I dreamed of colorful flowers
such as bloom in May;
I dreamed of green fields
and the happy cries of birds.

And when the cocks crew
I opened my eyes;
it was cold and gloomy,
and the ravens screamed from the roof.

But on the window panes
who painted the leaves?
Are you laughing at the dreamer
who saw flowers in winter?

FRÜHLINGSTRAUM

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne krähten,
Da ward mein Herze wach;
Nun sitz' ich hier alleine
Und denke dem Traume nach.

Die Augen schliess' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

A DREAM OF SPRING

I dreamed of happy love,
of a beautiful girl,
of fondling and of kissing,
of joy and bliss.

And when the cocks crew
my heart awoke;
Now I sit here alone
and I think back over the dream.

I close my eyes again,
my heart still beats ardently.
When will the leaves turn green at the window?
When will I hold you, sweetheart, in my arms?

12 *EINSAMKEIT*

Wie eine trübe Wolke
Durch heitre Lüfte geht,
Wann in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh' ich meine Strasse
Dahin mit trägem Fuss,
Durch helles, frohes Leben,
Einsam und ohne Gruss.

Ach, dass die Luft so ruhig!
Ach, dass die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

LONELINESS

Like a murky cloud
passing across the bright sky
when in the tops of the fir-trees
a light breeze is stirring:

So I go my way
onward with dragging feet,
amid the brightness and happiness of life,
lonely and friendless.

If only the air were not so calm!
If only the world were not so bright!
While the storms were still raging
I was not so miserable.

13 *DIE POST*

Von der Strasse her ein Posthorn klingt,
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich:
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz?

Willst wohl einmal hinübersehn,
Und fragen, wie es dort mag gehn,
Mein Herz!

THE MAIL-COACH

Along the street a post-horn sounds,
What is it that makes you so excited,
my heart?

The mail-coach brings no letter for you:
why, then, are you so strangely vexed,
my heart?

Oh, perhaps the coach comes from the town
where I had a sweetheart,
my heart!

Would you like to go across and see
and ask how things are going,
my heart?

14. *DER GREISE KOPF*

Der Reif hatt' einen weissen Schein
Mir über's Haar gestreuet.
Da meint' ich schon ein Greis zu sein,
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab'wieder schwarze Haar,
Dass mir's vor meiner Jugend graut--
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? Und meiner ward es nicht
Auf dieser ganzen Reise!

THE GRAY HEAD

The hoar-frost had given a white luster
to my hair.
I thought I was already an old man,
and it made me very happy.

But soon it thawed away--
I again have black hair.
What a horror I have of my youth--
how far it still is to the grave!

Between sunset and sunrise
many a head has turned gray.
Who would believe it? And mine has not
changed during this whole journey!

15. *DIE KRÄHE*

Ein Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr gehn
an dem Wanderstabe.
Krähe, lass mich endlich sehn
Treue bis zum Grabe!

THE CROW

A crow followed me
out of the town;
until now, ceaselessly,
he has been flying about my head.

Crow, curious creature,
won't you leave me alone?
Do you mean, as prey, soon
to seize upon my body?

Well, I cannot go much farther
on my staff.
Crow, let me see at last
faithfulness unto the grave!

16 *LETZTE HOFFNUNG*

Hier und da ist an dem Bäumen
Noch ein buntes Blatt zu sehn,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken stehn.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zittr'ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab,
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

LAST HOPE

Here and there upon the trees
there is still a colored leaf to be seen.
And by the trees
I often stand musing.

I look at the one leaf
and hang my hope upon it;
if the wind plays with my leaf,
I tremble all over.

Ah, and if the leaf falls to the ground,
with it falls my hope.
I myself sink with it to the earth,
and weep upon the grave of my hope.

17 *IM DORFE*

Es bellen die Hunde, es rasseln die Ketten,
Es schlafen die Menschen in ihren Betten,
Träumen sich Manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben:
Und morgen früh ist Alles zerflossen.–
Je nun, sie haben ihr Teil genossen,
Und hoffen, was sie noch übrig liessen,
Doch wieder zu finden auf ihren Kissen.
Bellt mich nur fort, ihr wachen Hunde,
Lasst mich nicht ruhn in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen–
Was will ich unter den Schläfern säumen?

THE VILLAGE

The dogs bark; their chains rattle;
people are sleeping in their beds.
Dreaming of many things they do not have,
they refresh themselves both with the pleasant and the unpleasant.
And in the morning it is all gone.
Ah well, they have enjoyed their portion, and hope to find what is still left over another time on their pillows.
Bark me on my way, watchdogs!
Don't let me rest during the hours of sleep!
I have come to the end of all dreaming–
why should I tarry among the sleepers?

18 *DER STÜRMISCHE MORGEN*

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher in mattem Streit.

Und rote Feuerflammen
Ziehn zwischen ihnen hin.
Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eignes Bild–
Es ist nichts als der Winter,
Der Winter kalt und wild!

THE STORMY MORNING

How the storm has rent
the gray mantle of heaven!
Tatters of cloud drift
about in weary strife.

And red streaks of lightning
flash among them.
This I call a morning
after my own heart!

My heart sees in the heavens,
painted, its own image–
it is nothing but the winter,
the winter cold and rude!

19 *TÄUSCHUNG*

Ein Licht tanz freundlich vor mir her;
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern, und seh's ihm an,
Dass es verlockt den Wandersmann.
Ach, wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus,
Und eine liebe Seele drin–
Nur Täuschung ist für mich Gewinn!

DELUSION

A light dances cheerily before me;
I follow it this way and that.
I follow it gladly, knowing all the while
that it leads the wanderer astray.
Ah, anyone as miserable as I
gives himself willingly to the colorful
deception that points beyond the ice,
the night, and its horror, to a bright
warm house, and a loving soul within–
only delusion is left for me!

20 *DER WEGWEISER*

Was vermeid' ich denn die Wege,
Wo die andern Wandrer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöhn?

Habe ja doch nichts begangen,
Dass ich Menschen sollte scheun–
Welch ein törichtes Verlangen
Treibt mich in die Wüstenein?

THE GUIDEPOST

Why do I avoid the highways
that other wanderers travel,
and seek out hidden paths
through snowbound rocky heights?

I have done nothing
to make me avoid people–
what mad longing is it
that drives me into the wilderness?

20 DER WEIGWEISSER

Weiser stehen auf den Strassen,
Weisen auf die Städte zu
Und ich wandre sonder Massen,
Ohne Ruh', und suche Ruh'

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Strasse muss ich gehen,
Die noch Keiner ging zurück.

21 *DAS WIRTSHAUS*

Auf einen Totenacker
Hat mich mein Weg gebracht
Allhier will ich einkehren;
Hab' ich bei mir gedacht.

Ihr grünen Totenkränze
Könnt wohl die Zeichen sein,
Die müde Wandrer laden
In's kühle Wirtshaus ein.

Sind denn in diesem Hause
Die Kammern all' besetzt?
Bin matt zum Niedersinken
Und tödlich schwer verletzt.

O unbarmherz'ge Schenke,
Doch weisest du mich ab?
Nun weiter denn, nur weiter,
Mein treuer Wanderstab!

22 *MUT!*

Fliegt der Schnee mir in's Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter.

Höre nicht, was es mir sagt,
Habe keine Ohren.
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

THE GUIDEPOST

Guideposts stand along the road
pointing to the towns;
but I trudge ceaselessly on
without rest, and seek rest.

One guidepost I see
ever fixed before my eyes:
I must travel a road
by which no one has ever returned.

THE INN

Into a graveyard
my way has led me.
Here will I stop;
I thought to myself.

The green memorial wreaths
might well be the signs
that invite weary travelers
into the cool inn.

Are then in this house
all the rooms taken?
I am so weary I can hardly stand,
and mortally wounded.

O pitiless inn,
do you refuse to take me?
Then onward, ever onward,
my trusty walkingstaff!

COURAGE!

If snow flies in my face,
I brush it off.
If my heart speaks within me
I sing brightly and cheerfully.

I do not hear what it is saying to me;
I have no ears.
I do not feel the cause of its complaint,
complaining is for fools.

Gaily forth into the world,
in spite of wind and weather!
If there be no god on earth,
then we outselves are gods.

23. *DIE NEBENSONNEN*

Drei Sonnen sah ich am Himmel stehn,
Hab' lang' und fest sie angesehn;
Und sie auch standen da so stier,
Als wollten sie nicht weg von mir.
Ach, meine Sonnen seid ihr nicht!
Schaut andern doch in's Angesicht!
Ja neulich hatt' ich auch wohl drei:
Nun sind hinab die besten zwei.
Ging' nur die dritt' erst hinterdrein!
Im Dunkel wird mir wohler sein.

THE MOCK-SUNS

I saw three suns in the sky,
and long and steadfastly I gazed at them.
They stood there so fixedly,
as if they could never leave me.
Ah, you are not my suns!
You are shining into others' faces!
Recently I too had three,
but now the best two have set.
I only wish the third would go down too!
It would be better for me in the darkness.

24. *DER LEIERMANN*

Drüben hinter'm Dorfe
Steht ein Leiermann,
Und mit starren Fingern
Dreht er was er kann.

Barfuss auf dem Eise
Schwankt er hin und her;
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an;
Und die Hunde knurren
Um den alten Mann.

Und er lässt es gehen
Alles, wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter,
Soll ich mit dir gehn?
Willst zu meinen Liedern
Deine Leier drehn?

THE HURDY-GURDY MAN

Over beyond the village
stands a hurdy-gurdy man,
and with his numb fingers
he grinds as best he can.

Barefoot on the ice,
he moves to and fro,
and his little tray
is always empty.

Nobody cares to hear him,
nobody looks at him;
and the dogs snarl
around the old man.

And he lets everything go
as it will;
he grinds, and his hurdy-gurdy
is never silent.

Queer old man,
shall I go with you?
Will you grind out my songs
on your hurdy-gurdy?



Department of Music
University of Alberta

# In Recital

## KAREN CHARLTON, soprano

assisted by

**JOY BERG, pianist**

**Friday, March 26, 1993 at 5:00 pm**

Convocation Hall, Old Arts Building

## PROGRAM

When Daisies Pied (1741) — Thomas Arne (1710-1778)

The Lass with the Delicate Air (1762) — Michael Arne (1741-1786)

If God be for us (1741) — George Frideric Handel (1685-1759)

I know that my Redeemer liveth (1741)

Das Fischermädchen (1828) — Franz Schubert (1797-1828)

Gretchen am Spinnrade, Op. 2 (1814)

Ständchen (1828)

Der Tod und das Mädchen, Op. 7, No. 3 (1817)

Interval - 5 minutes

Mondnacht, Op. 39, No. 5 (1840) — Robert Schumann (1810-1856)

Der Sandmann, Op. 79, No. 13 (1849)

Du bist wie eine Blume, Op. 25, No. 24

Wir Wandelten, Op. 96, No. 2 (1884) — Johannes Brahms (1833-1897)

Sonntag, Op. 47, No. 3 (1868)

Der Tod, das ist die kühle Nacht, Op. 96, No. 1 (1884)

From *Romeo and Juliette* (1873) — Charles Gounod (1818-1893)

Je veux vivre (Juliette's Waltz)

TEXTS AND TRANSLATIONS

**Das Fischermädchen/The Fishermaiden**

| | |
|---|---|
| Du schönes Fischermädchen, | Lovely Fishermaiden, |
| Treibe den Kahn ans Land; | row the boat to land, |
| Komm zu mir und setze dich nieder, | come and sit beside me, |
| Wir Kosen Hand in Hand. | we'll talk fondly hand in hand. |
| | |
| Leg an mein Herz | Lay upon my heart your head |
| Und fürchte dich nicht zu sehr; | and be not too afraid; |
| Vertraust du dich doch sorglos | for, fearless, you trust yourself |
| Täglich dem wilden Meer! | each day to the raging sea! |
| | |
| Mein Herz gleicht ganz dem Meere, | My heart is entirely like the sea, |
| Hat Sturm und Ebb und Flut, | has storm and ebb and flood, |
| Und manche schöne Perle | and many a beautiful pearl |
| In seiner Tief ruht. | rests deep below. |

**Gretchen am Spinnrade/**
**Gretchen at the Spinning Wheel**

| | |
|---|---|
| Meine Ruh ist hin, | My peace is gone, |
| Meine Herz ist schwer, | my heart is sore, |
| Ich finde sie nimmer | never shall I find |
| Und nimmermehr. | peace evermore. |
| | |
| Wo ich in nicht hab, | Where he is not, |
| Ist mir das Grad, | there is my grave, |
| Die ganze Welt | all the world |
| Ist mir vergällt | to me is gall. |
| | |
| Mein armer Kopf, | My poor head, |
| Ist mir Verrückt, | is grazed |
| Mein armer Sinn | my poor wits |
| Ist mir zerstückt, | destroyed. |
| | |
| Nach ihm nur schau ich | Only for him I gaze |
| Zum Fenster hinaus, | From the window, |
| Nach ihm nur geh ich | only for him I go |
| Aus dem Haus | from the house. |
| | |
| Sein hoher Gang, | His superior walk, |
| Sein' edle Gestalt, | his noble air, |
| Seines Mundes Lächeln, | his smiling mouth, |
| Seiner Augen Gewalt. | his compelling eyes. |
| | |
| Und seiner Rede | And his words - |
| Zauberfluß, | their magic flow, |
| Sein Händedruck | the press of his hand, |
| Und ach! sein Kuß! | and ah! his kiss! |

Texts and Translations (continued)

Meine Busen drängt
Sich nach him ihn,
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

**Ständchen/Serenade**
Leise flahen meine Lieder
Durch die Nacht zu dir,
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht
Des Verräters feindlich lauschen
Fürchte, Holde nicht.

Hörst die Nachtigallen schlagen?
Ach, sie flehen dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Büsens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes Weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr ich dir entgegen!
Komm, beglücke mich!

**Der Tod und das Mädchen/**
**Death and the Maiden**
Das Mädchen:
Vorüber, ach vorüber
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber
Und rühre mich nicht an.

Der Tod:
Gieb deine Hand, du schön und zart
Gebild;
Bin Freund und komme nicht zu
strafen,
Sei gutes Muts! Ich bin nicht wild,
Sollst sanft in meinem Armen
Schlafen!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss him
just as I liked,
and in his kisses
pass away!

Gently imploring go my songs
through the night to you;
down into the quiet wood,
beloved, come to me.

Slender tree-tops stir and whisper
in the moon's light;
of any betrayer, hostile, listening,
have no fear, my love.

Can you hear the nightingale's call?
Ah! You they are imploring
with those sweet lamenting tones,
imploring you for me.

They understand the heart's longing,
know the agony of love,
move with their silvery notes
every tender heart.

Let your hearts, too, be moved,
beloved, listen to me,
trembling, I await you,
come take my happiness!

The Maiden:
Go by, go by
harsh, bony Death!
I am still young. Go, my dear
and do not touch me

Death:
Give me your hand, you fair and gentle
thing;
A friend I am and do not come to
punish,
Be of good cheer! I am not harsh,
In my arms shall you sleep
Soft!

Texts and Translations (continued)

**Mondnacht/Moonlit Night**

s war, als Hätt der Himmel
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt.

It was as though the sky
Had softly kissed the earth,
so that she, in a gleam of blossom,
had now to dream of him.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

The breeze ran through the fields,
the ears of corn gently swayed,
the woods rustled faintly,
the night was so starry and clear.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

And my soul spread
wide its wings,
flew over the silent land
as if it were flying home.

**Der Sandmann/The Sandman**

Zwei feine Stieflein hab ich an
mit wunderweichen Söhlchen dran,
ein Säcklein hab ich hintenauf!
Huschl tripple ich rasch die Trepp hinauf.
Und wenn ich in die Stube tret,
die Kinder beten ein Gebet:
von meinem Sand zwei Körnelein
streu ich auf ihre Äugelein,
da schlafen sie die ganze Nacht
in Gottes und der Englein Wacht.

I wear two fine little boots
With wonderfully soft soles,
And I've got a sack upon my back!
Hush! I tiptoe up the stairs,
And when I enter the room
The children are saying their prayers.
Two litle grains of sand
I sprinkle in their eyes,
And then they slumber all night long,
Watched over by God and Angel's care.

Von meinem Sand zwei Körnelein
streut' ich auf ihre Äugelein:
den frommen Kindern soll gar schön
ein froher Traum vorübergehn.
Nun risch un rasch mit Sack und Stab
nur wieder jetzt die Trepp hinab.
Ich kann nicht länger müßig stehn,
muß heut noch zu gar vielen gehn.
Da nickt ihr shon und lacht im Traum,
und öffnete doch mein Säcklein kaum.

Two little grains of my sand
I sprinkled in their eyes:
The pious children shall have
Pleasant dreams tonight.
Now quickly with my sack and stick
I tiptoe down the stairs again.
I can't stand idle anymore,
I've too many others to visit today.
You're already asleep, enjoying sweet
dreams, And I hardly opened my sack.

**Du bist wie eine Blume/**
**You are like a flower**

Du bist wie eine Blume
So held und schön und rein;
Ich schau dich an, und Wehmut
Schleicht mir ins Herz hinein.

You are like a flower
sweet and fair and pure;
at you I gaze, and melancholy
steal into my heart.

Mir ist als ob ich die Hände
Aufs Haupt dir legen sollt,
Betend, daß Gott dich erhalte
So rein und schön un hold.

I feel as if my hands
I ought to lay upon your head,
praying that God preserve you
so pure and fair and sweet.

Texts and Translations (continued)

**Wir wandelten/We wandered**

Wir wandelten, wir zwei zusammen,
ich war so still und du so stille;
ich gäbe viel, um zu erfahren,
was du gedacht in jenem Fall.
Was ich gedacht, unausgesprochen
verbleibe das! Nur Eines sag ich:
so schön war alles, was ich dachte,
so himmlisch heiter war es all!
In meinem Haupte die Gedanken
sie läuteten wie goldne Glöckchen;
so wundersüß, so wunderlieblich
ist in der Welt kein andrer Hall.

We wandered, we two, together
I so still and you so still;
much I'd have given to know
what your thoughts were then.
What mine were - unspoken let
that stay. Just this I'll say:
so beautiful, was all I thought,
so celestially serene!
In my head these thoughts chimed
like tiny gold bells;
as wondrous sweet and lovely
is no other sound on earth.

**Sonntag/Sunday**

So hab ich doch die ganze Woche
Mein feines Liebchen nicht gesehn,
Ich sah es an einem Sonntag
Wohl vor der Türe stehn:
Das tausend Schöne Jungfräulein,
Das tausend schöne Herzelein,
Wollte Gott, ich wär heute bei ihr!

So all the week I've not
seen my dear love,
on a Sunday I saw her
standing at her door:
my darling love,
my darling sweet,
would God, I were with her today!

So will mir doch die ganze Woche
Das Lachen nicht vergehn,
Ich sah es an einem Sonntag
Wohl in die Kirche gehn:
Das tausend schöne Jungfräulein,
Das tausend schöne Herzelein,
Wollte Gott, ich wär heute bei ihr!

So all the week I'll not
cease to laugh,
on a Sunday I saw her
going to church:
my darling love,
my darling sweet,
would God, I were with her today!

**Der Tod, das ist die kühle Nacht/**
**Death is cool night**

Der Tod, das ist die kühle Nacht,
Das Leben ist der schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag has mich müd' gemacht.
Über mein Bett erhebt sich ein Baum,
D'rin singt die junge Nachtigall;
Sie singt von lauter Liebe,
Ich hör' es, ich hör' es so gar im Traum.

Death is the cool night,
Life is the sultry day.
It now grows dark, I am sleepy,
the day had tired me.
Above my bed rises a tree,
The young nightingale sings therein;
it sings of naught but love,
I hear it, I hear it even in my dream.

**Juliette Arietta**

Ah! -
Je veux vivre
Dans ce rêve qui m'enivre;
Ce jour encor,
Douce flamme
Je te garde dans mon âme
Comme un trésor!

Ah! -
I want to live
in this intoxicating dream!
This day still
gentle flame,
I keep you in my heart
like a treasure!

Texts and Translations (continued)

| | |
|---|---|
| Je veux vivre | I want to live |
| Dans ce rêve qui m'enivre; | in this intoxicating dream! |
| Ce jour encor, | This day still |
| Douce flamme | gentle flame, |
| Je te garde dans mon âme | I keep you in my heart |
| Comme un trésor! | like a treasure! |
| | |
| Cette ivresse | This intoxication |
| De jeunesse | of youth |
| Ne dure, hélas qu'un jour! | alas! lasts but a day! |
| Puis vient l'heure | Then comes the time |
| Où l'on pleure, | when one weeps, |
| Le coeur cède à l'amour | the heart surrenders to love |
| Et le bonheur fuit sans retour. | and happiness flies off forever! |
| | |
| Ah! - Je veux vivre | Ah! - I want to live |
| Dans ce rêve qui m'enivre; | in this intoxicating dream! |
| Ce jour encor, | This day still |
| Douce flamme | gentle flame, |
| Je te garde dans mon âme | I keep you in my heart |
| Comme un trésor! | like a treasure! |
| | |
| Loin de l'hiver morose | From this sullen winter |
| Laisse moi, laisse moi sommeiller | let me slumber |
| Et respirer la rose, | and breathe the rose, |
| respirer la rose | breathe the rose, |
| Avant de l'effeuiller, | before despoiling it. |
| | |
| Ah! - Ah! - Ah! | Ah! - Ah! - Ah! |
| Douce flamme, | Gentle flame, |
| Reste dans mon âme | stay in my heart |
| Comme un doux trésor | like a sweet treasure |
| Longtemps encor. | For a long while yet. |
| Ah! - comme un trésor | Ah! - like a treasure |
| Longtemps encor! | for a long while yet! |

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University of Alberta

# In Recital

## JULIANNE NEUDORF, soprano

assisted by

JOY BERG, piano

with

ALLISON STOROCHUK, clarinet

and

ADRIAN DYCK, violin

Saturday, March 27, 1993 at 8:00 pm

Convocation Hall, Old Arts Building

## PROGRAM

Der Hirt auf dem Felsen, Op. 129 (1828) — Franz Schubert (1797-1828)

**Allison Storochuk, clarinet**

Weep You No More, Op. 12, No. I
My Life's Delight, Op. 12, No. 2
Fair House of Joy, Op. 12, No. 7
(from Seven Elizabethan Lyrics, 1908) — Roger Quilter (1877-1953)

INTERMISSION

Lieder, Op. 1 (1846) — Fanny Mendelssohn-Hensel (1805-1847)

- Schwanenlied
- Wanderlied
- Warum Sind den die Rosen so Blass
- Mayenlied
- Morgenständchen
- Gondellied

Zueignung, Op. 10, No. I (1885)
Allerseelen, Op. 10, No. 8 (1885)
Morgen, Op. 27, No. 4 (1894) — Richard Strauss (1864-1949)

**Adrian Dyck, violin**

*Everyone is invited to a reception in the Arts Building Student Lounge following the recital.*

TEXTS AND TRANSLATIONS

**Der Hirt auf dem Felsen/**
**The Shepherd on the Rock**

Wenn auf dem höchsten Fels ich steh',
Ins tiefe Tal herniederseh',
Und singe:
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

When on the highest rock I stand,
gaze down into the deep valley
and sing:
from afar in the dark valley
floats up the echo
of the ravines.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiß nach ihr
Hinüber.

The further my voice reaches,
the clearer its echo
from below.
So far away my loved one lives,
wherefore I yearn so ardently to be
where she is.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

With deep grief I am consumed,
my joy has gone,
abandoned am I by earthly hope,
and so lonely here.

So sehnend Klang im Wald das hied,
So sehnend Klang es durch die Nacht,
Die Herzen es zum Himmel zieht.
Mit wunderbarer Macht.
Der Frühling will Kommen,
Der Frühling, mein Freund,
Nun mach ich mich fertig,
Zum Wandern bereit.

So longingly sounded my song in the wood,
So longingly through the night,
drawing hearts to heaven
with wondrous power.
Spring is coming,
Spring who is my friend,
and now I make ready,
make ready to journey.

Je weiter meine Stimme dringt,
Je heller sie nur widerklingt.
Von unten.

The further my voice reaches,
the clearer its echo
from below.

**Schwanenlied/Swan Song**

Es fällt ein Stern herunter
aus seiner funkelnden Höh,
das ist der stern der Liebe,
den ich dort fallen seh.

A star falls down
from its twinkling height,
It is the star of love
I see falling over there.

Es fallen von Apfelbaume
der weissen Blätter so viel,
es Kommen die neckenden Lüfte
und treiben damit ihr Spiel.

There fall from apple trees,
the white leaves so many
There come the teasing breezes
and they play their games with them.

Es singt der Schwan im Weiher,
und rudert auf und ab,
und immer Leiser singend,
taucht er ins Fluthengrad.

The swan sings in the pond,
and paddles to and fro,
and the singing becomes softer
as it dives into the watery grave.

Texts and translations (continued)

Es ist so still und dunkel,
verweht ist Blatt und Blüth',
der Stern ist Knisternd zerstoben,
verklungen das Schwandenlied.

It is so quiet and dark,
gone are leaf and blossom,
the star noisily disappears
past is the swan song.

**Wanderlied/Travel Song**

Von den Bergen zu den Hügeln,
niederab das Thal entlang,
da erklingt es wie von Flügeln,
da bewegt sichs wie Gesang.

From the mountains to the hills,
down below along the valley,
there are sounds as if from wings,
there is movement as in song.

Und dem unbedingten Triebe
folget Freude, folget Rath,
und dein Streben sei's in Liebe
und dein Leben sei die That.

And the unconditional instinct
follows joy, follows advice,
and your striving be it in love
and your life be it the deed.

Bleibe nicht am Boden heften,
frisch gewagt, und frisch hinaus,
Kopf und Arm mit heitern Kräften,
überall sind sie zu Haus.

Stay not fastened to the ground,
newly risky, and newly outside,
head and arm with renewed strength
everywhere are they at home.

Wo wir uns der Sonne
freuen,
sind wir jeder Sorge los,
dass wir uns in ihr zerstreuen,
darum ist die Welt so gross.

Where we are happy when the sun
brings joy,
are free from every sorrow and worry,
since we ourselves scatter about,
therefore is the world so gross.

**Warum sind denn die Rosen so Blass/**
**Why are the Roses so Pale?**

Warum sind denn die Rosen so blass?
o sprich mein Lieb warum?
Warum sind denn im grünen gras
die blauen Veilchen so stumm?

Why are the roses so pale?
Oh tell me my love why?
Why in the blue grass
are the violets so quiet/still?

Warum singt denn mit so Klāglichem Laut,
die Lerche in der Luft?
Warum steight denn aus dem
Balsamkraut verwelkter Blüthen Duft?

Why then sing with such a plaintiff sound,
the lark in the sky?
Why arises the fragrant vegetation,
the scent of the withered blossoms?

Warum scheint denn die Sonn'
auf die Au,
so kalt und verdriesslich herals?
Warum ist denn die Erde so grau,
und öde wie ein grab,

Why then does the sun shine
upon the meadow,
so cold and angrily down?
Why is the earth so gray
and barren as a grave?

Warum bin ich selbst so krank und trüb?
mein Liebchen sprich?
o sprich mein herz aller liebstes Lieb,
Warum verliessest du mich?

Why am I myself so ill, sick and so sad?
Speak my loved one.
Oh say the one I love with all my heart,
Why did you leave me?

Texts and translations (continued)

**Mayenlied/May's Song**

Läutenkaum die Mayenglocken,
leise durch den lauen Wind,
hebt ein Knabe froh erschrocken,
aus dem grase sich geschwind.

Barely sound the bells of May
through the gentle wind,
a boy happily surprised
gets up quickly from the grass.

Schüttelt in den Blüthenflocken,
seine feinen blonden Locken,
schelmisch sinnend wie ein Kind.

He shakes himself amidst the blossoms
his very nice blond locks
his mischievious mind as a child.

Und nun wehen Lerchenlieder
und es schägt die Nachtigall,
von den Bergen rauschend wieder
Kommt der Kühle wasserfall.

And now pass through lark songs
and the songs of the Nightingale,
from the mountains again roaring
comes the cool waterfall.

Rings im Walde bunt gefieder,
Frühling, Frühling is es wieder,
und ein Jauchzen überall.

All around in the forest bright plummage,
Spring, Spring is here again,
and a shouting for joy all around.

**Morgenständchen/Morning Serenade**

In den Wipfeln frische Lüfte,
fern melod'scher Quellen Fall
durch die Einsamkeit der
Klüfte,
Waldeslaut und Vogelschall.

In the tree tops fresh breezes,
distant melodic fountains fall
through the loneliness or the solitudes
of the crevices
the sound of the forest and the birds.

Scheuer Träume Spielgenossen
steigen all beim Morgenschein,
auf des Weinlaubs schwanken Sprossen
dir zum Fenster aus und ein,

Shy dreams play comrads
all rise up in the morning light
on the vine foliage sprouts
to your window in and out,

und wir nahn noch halb in Träumen,
und wir thun in Klängen Kund
was da draussen in den Bäumen
singt der weite Frühlingsgrund,

and we approach yet half in our dreams
and we acknowledge this in sounds
what outside among the trees
the sound of the spring's ground.

regt der Tag erst laut die Schwingen
sind wir Alle wieder weit,
aber tief im Herzen Klingen
lange nach nock Lust und Leid.

moves the day springs into action
when we are all again far away
however deep in the hearts sound
long yet joy and pain.

**Gondellied/Gondola Song**

O Komm zu mir wenn durch die Nacht,
wendelt das Sternenheer,
dann schwelst mit uns in
Mondespracht,
die Gondel übers Meer,

Oh come to me when through the night
wanders past the army of stars
then hovers with us in the
moon's splendour
the gondola over the sea,

Texts and translations (continued)

die Luft ist weich wie Liebescherz
sanft spielt der goldne schein,
die Cither Klingt und zieht dein Herz
mit in die Lust hin ein,

the air is soft like love's pain
softly plays the golden light of the moon
the zither sounds and moves your heart
with the joy in one.

Dies ist für sel'ge Lieb' die Stund,
Liebchen o Komm, und schau,
so friedlich strahlt des Himmels Rund,
es schläft des Meeres Blau.

This is for blessed love the hour,
dearly beloved oh come and look,
so peaceful shines the heaven all around
it sleeps the blue of the sea.

Und wie es schläft, so sagt der Blick,
was nie die Lippe spricht,
das Auge zieht sich nicht zurück
zurück die seele nicht.

And as it sleeps so speaks the glance,
what never the lip will speak
the eye and the soul do not
return back.

**Zueignung/Dedication**

Ja, du weißt es, teure Seele,
daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
have Dank.

Yes, dear soul, you know,
away from you I'm in torment,
love makes hearts sick,
have thanks.

Einst hielt ich, der Freiheit Zecher,
hoch den Amethysten-Becher
und du segnetest den Trank,
habe Dank.

Once I, drinker of freedom, held
high the amethyst goblet
and you blessed that draught
have thanks.

Und beschworst darin die Bösen,
bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
habe Dank!

And you drove out from it the evil ones,
till I, as never before,
holy, sank upon your heart,
have thanks.

**Allerseelen/All Souls**

Stell auf den Tisch die duftenden
Reseden,
Die letzten roten Astern trag herbei,
Und laß und wieder von der Liebe
reden
Wie einst im Mai.

Set on the table the fragrant
mignonettes,
bring in the last red asters,
and let us speak of love
again,
as once in May.

Gib mir die Hand, daß ich sie heimlich
drücke
Und wenn man's sieht, mir ist es
einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Give me your hand to press in
secret,
if people see, I do not
care;
give me but one of your sweet looks,
as once in May.

Texts and translations (continued)

Es blüht und duftet heut auf jedem
Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich
wieder habe,
Wie einst im Mai.

Each grave today has flowers,
is fragrant,
for one day of the year the dead are free
come close to my heart, and so be mine
again,
as once in May.

Morgen/Tomorrow

Und morgen wird die Sonne wieder
scheinen
Und auf dem Wege, den ich gehen
werde,
Wird uns, die Glücklichen, sie wieder
einen
Inmitten dieser sonnenatmenden
Erde...

And tomorrow the sun will shine
again,
and on the path that I shall
take,
it will unite us, happy ones,
again
upon this sun-breathing
earth...

Und zu dem Strand, dem weiten,
wogenblauen,
Werden wir still und langsam
niedersteigen,
Stumm werden wir uns in die Augen
schauen,
Und auf uns sinkt des Glückes stummes
Schweigen...

and to the shore, broad,
blue-waved,
we shall, quiet and slow,
descent,
silent, into each other's eyes
we'll gaze,
and on us will fall joy's speechless
silence...

# In Recital

**KAREN HAMM, mezzo soprano**

assisted by

**MICHELLE CROUCH, piano**

with

**MIRIAM LEWIS, viola**

**Sunday, March 28, 1993 at 8:00 pm**

From *Four Cantatas for Voice and Piano*
Speranze mie (1604) — Alessandro Scarlatti (1659-1725)

From *Carmen* (1874)
L'amour est un oiseau rebelle (Habanera) — Georges Bizet
Prés des remparts de Séville (Seguidilla) (1838-1875)

From *Samson et Dalila* (1877)
Printemps qui commence — Camille Saint-Saëns
Amour! viens aider ma faiblesse! (1835-1921)

INTERMISSION

Two Songs for Contralto and Viola, Op. 91 (1884) — Johannes Brahms (1833-1897)
Gestillte Sehnsucht
Geistliches Wiegenlied

**Miriam Lewis, viola**

Misalliance — Michael Flanders
The Armadillo — Lyrics by Donald Swann
The Gasman Cometh
III Wind

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree (Honours) for Ms Hamm.

Karen Hamm is generously supported by the Richard Eaton Singers Scholarship in Voice. Michelle Crouch is generously supported by Mary Stinson Fund for Piano Accompaniment and The Eva Shaw Memorial Prize in Music.

*Reception to follow in the Student Lounge, Arts Building.*

## Convocation Hall, Old Arts Building

Department of Music
University of Alberta

**Speranze mie/My Hopes**
(Recitative)
Farewell, my hopes!
I abandon you among the sound of gravestones
while I cry over my misfortunes and
amuse myself trying to find some consolation
among steep cliffs.
(Aria)
This is what the impious fate wants for me;
it wants me to die so that my heart
will never be delighted again.
Miserable soul, you moan abandoned,
abandoned in such a cruel servitude.
This is what the impious fate wants for me;
it wants me to die so that my heart
will never be delighted again.
(Recitative)
Betrayed heart, you will never hear again
the insidious sigh of unfaithful damsels.
Too many times, too many times
you have been mocked.
However, you don't have to look again
at a flattering face and to avoid the estrangement
from love,
on an unhappy day
everyone should abstain from love.
(Aria)
My affections stay in peace, stay in peace;
there is no compassion for you,
no, no, there is no compassion,
for you there is no compassion.
You don't have to trust anymore
that breast that more than one likes,
don't trust it anymore...
that breast that more than one likes,
don't trust it anymore.

**L'amour est un oiseau rebelle/Love is a rebellious bird**
Love is a rebellious bird
that no one can tame;
and it's truly in vain
that one call him,
if it suits him to refuse!
Nothing helps--
threat nor entreaty.
The one man speaks well,
the other keeps quiet;
and it's the other
whom I prefer--
he hasn't said anything,
but he pleases me.
Love!
Love is a bohemian child;
he has never known law.
If you don't love me, I love you;
but if I love you,
watch out for yourself!

The bird that you thought to catch
flapped his wings and flew away.
Love is far away--
you may wait for it;
when you don't wait anymore,
there it is!
All around you,
quickly it comes, goes away;
then it comes back again.
When you think you have hold of it,
it evades you;
when you think you're evading it,
it has hold of you!
Love!

**Prés des remparts de Séville/Near the ramparts of Seville**
Near the ramparts of Seville,
at my friend Lillas Pastia's
I will go to dance the seguidilla,
and to drink manzanilla.
I will go to my friend Lillas Pastia's.
Yes-- but all alone one is bored,
and true pleasures are with another person;
so, to keep me company,
I'll take along my lover!
My lover...he belongs to the devil!
I threw him out yesterday!
My poor heart, very consolable
is free as the breeze!
I have suitors by the dozen,
but they are not to my liking.
Here is the end of the week:
Who wishes to love me? I will love him!
Who wants my soul? It is to be had!
You come at the right moment!
I haven't the time to wait,
for with my new lover
near the ramparts of Seville
we will dance the seguidilla
and we'll drink manzanilla:
tra la la!...

**Printemps qui commence/Spring, which begins**
Spring, which begins,
bringing hope
to loving hearts,
your passing breath
erases from the earth
the unhappy days.

Everything is on fire in our souls,
and your sweet flame
comes to dry our tears;
you restore to the earth,
by a sweet mystery,
the fruits and the flowers.
In vain I am beautiful!
My heart, full of love,
weeping for the unfaithful one,
awaits his return!
Living in hope,
my desolate heart
cherishes the memory
of past happiness!

At night fall
I will go, a dejected lover,
to sit by the stream--
to await him, weeping!
Casting off my sadness,
if he returns one day,
his is my tenderness
and the sweet ecstasy
which a burning love
keeps for his return!

**Amour! viens aider ma faiblesse!/Love! come to aid my weakness**
Samson, desiring my presence,
must come to this place tonight.
The hour of vengeance,
which must satisfy our gods, is here!

Love, come to aid my weakness!
Pour the poison into his bosom!
Make Samson, vanquished by my skill,
be bound in chains tomorrow!
In vain should he wish to be able
to drive me out,

banish me, from his soul!
Could he be able to quench the flame
which memory feeds?
He is mine! He is my slave!
My brethren fear his wrath;
I alone, among all--I defy him,
and restrain him at my knees!
Against love, his strength is in vain;
and he, the strongest among the strong--
he, who breaks a peoples' chains,
will yield under my endeavors!

**Gestillte Sehsucht/Longing**
Bathed in the golden flow of evening,
how solemn the woods stands!
Among the gentle voices of the little birds
breathes
the gentle plaint of the evening wind.
What do the winds, the litle birds, whisper?
They whisper the world to sleep.

You wishes, that constantly bestir yourselves
in the heart without rest or peace!
You longings, that stir the breast,
when will you rest, when will you sleep?
At the whisper of the winds, the little birds,
you longing wishes, when will you fall asleep?

Ah, when no longer in the golden distance,
my soul hastens on the wings of a dream,
no longer on ever-distant stars
with longing gaze my eyes linger;
then the winds, the little birds, will whisper
my life, with my longing, to sleep.

**Geistliches Wiegenlied/Lullaby for the Christchild**
You that hover over these palm trees
in the night and the wind,
you holy angels, still the tree-tops!
My child is sleeping.
You palms of Bethlehem in the soughing wind,
how can you roar so angrily today!
O do not thunder so!
Hush, bow your heads softly and gently;
still the tree-tops, still the tree-tops!
My child is sleeping.

The Son of Heaven endures hardship;
ah, how weary he grows from the sorrow
of the earth.

Ah, now in sleep, gently soothed
His agony melts away.
Still the tree-tops, still the tree-tops!
My child is sleeping.
A fierce chill wind whistles down;
what can I cover my baby's arms with!
O all you angels, that on your wings ride
the wind,
still the tree-tops, still the tree-tops!
My child is sleeping.

ACKNOWLEDGMENT

Where do I begin? Thank you, first of all, to everyone that took the time to attend my recital tonight. Your presence is greatly appreciated! Special thanks go to the Department of Music staff (Beth, Shirley, Brenda, Donna, et al...) for the printing of my program and also a big thank you to Angela Canova in the Romance Languages Department for translating my Scarlatti piece. You accomplished the impossible! To my voice professor, Harold Wiens...where would I be without your "squeezing of the orange", constant encouragement and endless stories and jokes(?)! To my family...thank you for supporting me in my sometimes ambiguous musical goals, coming to almost all of my performances and for your constant prayers. I love you all. As for my friends (you know who you are!), thanks for your ears, smiles and even some good advice once in a while! Of course, I can't forget my wonderful Dan...thank you so much for your understanding, love, and a few kicks (quite a few!) in the butt...I needed it all. Most of all, I want to thank my Lord who gave me the talent in the first place. May I always use it to please Him.

# In Recital

## CHAMBER MUSIC CONCERT

**Tuesday, March 30, 1993 at 5:00 pm**

Quintet for Piano and Strings, Op. 44 (1842) — Robert Schumann (1810-1856)
(first three movements)
Allegro brillante
In modo d'une Marcia - un poco largamento
Scherzo - Molto vivace

**Greg Caisley, piano**
**Adrian Dyck, violin**
**Elsabé Kloppers, violin**
**Miriam Lewis, viola**
**Martin Kloppers, violoncello**

Polonaise Fantasy, Op. 61 (1845-46) — Frédéric Chopin (1810-1849)

**Kyong-Han Kim, piano**

Sextet for Piano and Woodwinds (1932-39) — Francis Poulenc (1899-1963)
Allegro vivace
Divertissement
Finale

**Kyong-Han Kim, piano**
**Heather McIlroy, flute**
**Sharie Rathwell, oboe**
**Allison Storochuk, clarinet**
**Ivan Wong, bassoon**
**Craig Scott, horn**

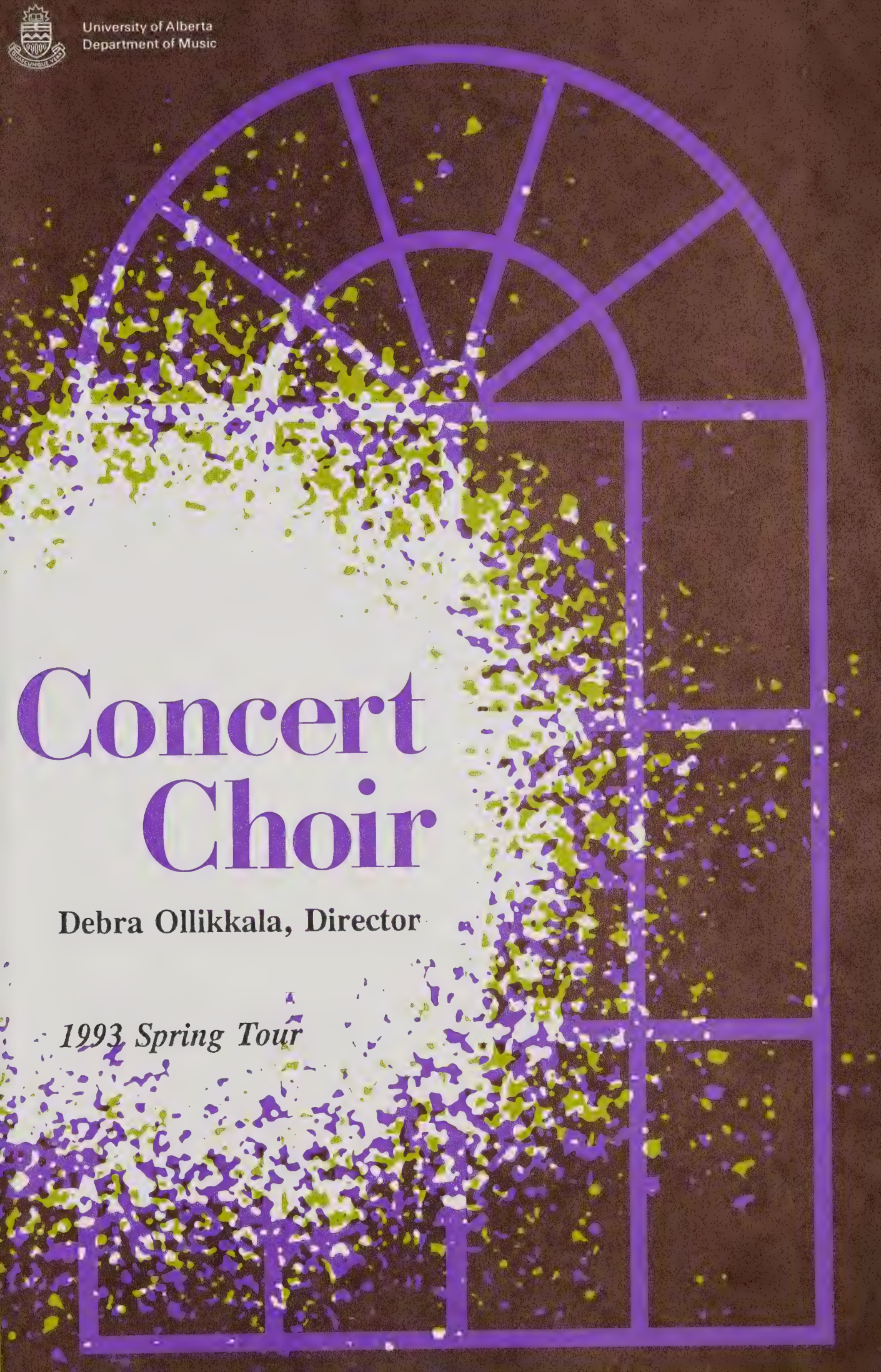
INTERMISSION

Trio für Klavier, Violine und Waldhorn, Op. 40 (1865) — Johannes Brahms (1833-1897)
Andante
Scherzo - Allegro
Adagio mesto
Allegro con brio

**Roger Admiral, piano**
**Jennifer Bustin, violin**
**Jonathan Ward, horn**

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta


University of Alberta
Department of Music
Concert
Choir
Debra Ollikkala, Director
1993 Spring Tour

PROGRAM

*The program will consist of works selected from the following repertoire.*

From *Geistliche Chormusik* (1648)
Also hat Gott die Welt geliebt, SWV 380 — Heinrich Schütz (1585-1672)

From *Gradualia*, Book II (1610)
I will not leave you comfortless (*Non vos relinquam*) — William Byrd (1543-1623)
O God, Thou art my God — Henry Purcell (ca.1659-1695)

**Leela Gilday, Roma Matichuk and Marcia Ostashewski, soprano**
**Elisabeth Scholtz, Adrienne Sitko, Layla Thievin,**
**and Geraldine Visconte, alto**
**Troy Lamoureux, Justin McCoy, Eugene McKenzie**
**and Christopher New, tenor**
**Lloyd Chung, Michael Hensby and Clint Martin, bass**

O King, to whom all things do live — Healey Willan (1880-1968)
Who is at my window, who? — Welford Russell (1901-1975)

Abendlied zu Gott (Gellert) — Joseph Haydn (1732-1809)

Rejoice in the Lamb — Benjamin Britten (1913-1976)

INTERMISSION

| | |
|---|---|
| Lebenslust, D.609<br>Des Tages Weihe, D. 763<br>Der Tanz, D.826 | Franz Schubert<br>(1797-1828) |
| Four Slovak Folk Songs (1917)<br>Wedding song<br>Song of the hay-harvesters<br>Song from Medzibrod<br>Dancing song | Béla Bartók<br>(1881-1945) |
| Gamelan | R Murray Schafer<br>(b. 1933) |
| Geographical Fugue | Ernst Toch<br>(1887-1964) |
| From *Six Canadian Folk Songs*<br>The Banks of Loch Erin | arr. Derek Healey<br>(b. 1936) |
| Bonavist' Harbour | arr. Donald F Cook<br>(b. 1937) |
| You goin' to reap jus' what you sow | arr. H T Burleigh<br>(1866-1949) |

TRANSLATIONS

**Also hat Gott die Welt geliebt**
(John 3:16)

Also hat Gott die Welt geliebt, dass
er seinen eingebornen Sohn gab,
auf dass alle die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.

For God so loved the world that He
gave His only begotten Son,
that whoso believeth in Him should
not perish
but have everlasting life.

**Abendlied zu Gott**

Herr! der du mir das Leben
bis diesen Tag gegeben,
dich bet' ich kindlich an;
ich bin viel zu geringe
der Treue, die ich singe,
und die du heut' an mir getan.

Lord, who has given me life
to this day,
I pray as a child to Thee;
I am too unworthy
of the joy of which I sing, and
which Thou hast bestowed upon me.

**Lebenslust** (Joy of Living)

Wer Lebenslust fühlet,
der bleibt nicht allein,
allein sein ist öde,
wer kann sich da freu'n?
Im traulichen Kreise,
beim herzlichen Kuss,
beisammen zu leben,
ist Seelengenuss!

He who feels zest for life
is never alone;
to be alone is tedious--
who can enjoy that?
To live together
in an intimate circle,
with a fond embrace--
that is a joy to the soul!

**Des Tages Weihe**
(Consecration of the Day)

Schicksalslenker, blicke nieder,
auf ein dankerfülltes Herz,
uns belebt die Freude wieder,
fern entfloh'n ist jeder Schmerz;
und das Leid, es ist vergessen,
durch die Nebel strahlt der
Glanz deiner Grösse unermessen,
wie aus hellem Sternenkranz.
Liebevoll nahmst du der Leiden
Herben Kelch von Vaters Mund,
darum ward in Fern und Weiten
deine höchste Milde Kund.
Schicksalslenker, blicke nieder,
auf ein dankerfülltes Herz.

Ruler of destiny, look down
upon a thankful heart;
joy enlivens us again,
and all pain has fled far away.
Sorrow is forgotten;
through the mist shines the infinite
brilliance of your greatness as if
from the bright garland of the stars.
Tenderly you took the bitter cup of
sorrow from your father's lips, and
thus your supreme lovingkindness
became known far and wide.
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**Der Tanz** (The Dance)

Es redet und träumet die Jugend
so viel,
von Tanzen, Galoppen, Gelagen,
auf einmal erreicht sie ein
trügliches Ziel,
da hört man sie seufzen und klagen.

Bald schmerzet der Hals,
und bald schmerzet die Brust,
verschwunden ist alle die
himmlische Lust.
»Nur diesmal noch kehr' mir
Gesundheit zurück!«
so flehet vom Himmel der
hoffende Blick!

Youth talks and dreams
so much
of dances, revels and banquets;
then all at once it achieves its
illusory goal, and
we hear it sighing and complaining

Now the pain is in the head,
now in the heart;
vanished are all the heavenly
pleasures.
"Give me back my health just this
once!"
is its plea as it gazes longingly
up to heaven.

department of Music

THE UNIVERSITY OF ALBERTA CONCERT CHOIR

**Debra Ollikkala, director**

**Tanya Wan Lim, accompanist**

SOPRANO I

Charlton, Karen
Harsch, Christy
*Matichuk, Roma (Edmonton, AB)
*Rolfson, Michelle (North Vancouver, BC)
Romao, Margaret
*Sas, Nadia (Edmonton, AB)
*Storvik, Roberta (Red Deer, AB)
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Choir director Debra Ollikkala received her Bachelor and Master of Music degrees in Vocal Literature and Performance from the University of Western Ontario, and her Doctorate in Choral Conducting from the University of Illinois. She has been the recipient of various scholarships and awards, including a Canada Council grant and the Sir Ernest MacMillan Memorial Prize in Conducting. Since 1989 Debra Ollikkala has been Assistant Professor of Choral Music at the University of Alberta. She performs regularly as a soprano soloist, many programs of which have been recorded by CBC, and is in increasing demand as a clinician, adjudicator and examiner.

# In Recital

**ESTHER CHU, piano**
Candidate for the Master of Music Degree
in Applied Music (Keyboard)

**Tuesday, March 30, 1993 at 8:00 pm**

| | |
|---|---|
| The Rainbow Comes and Goes (1987) | Philip Martin (b. 1947) |
| Jeux d'eau (1901) | Maurice Ravel (1875-1937) |
| Années de pèlerinage, Premiere année, Suisse (1848-54)<br>No. 6, Vallée d'Obermann | Franz Liszt (1811-1886) |

INTERMISSION

| | |
|---|---|
| Sonata in A-Major, D.959 (1828)<br>Allegro<br>Andantino<br>Scherzo: Allegro vivace<br>Rondo: Allegretto | Franz Schubert (1797-1828) |

## Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# NOON-HOUR ORGAN RECITAL

with

*Gertrude Olford, Christopher New, and Stillman Matheson*

Wednesday, March 31, 1993
at 12:10 pm

Convocation Hall, Arts Building

# Program

Department of Music
University of Alberta

PROGRAM

Fantasia on *Halleluja! Gott zu loben*, Op. 52, No. 3 — Max Reger (1873-1916)

**Gertrude Olford**

Sonata in E-Flat Major, BWV 525
First movement — Johann Sebastian Bach (1685-1750)

**Christopher New**

Variations on a Noël, Op. 20 (1922) — Marcel Dupré (1886-1971)

**Stillman Matheson**

N.B.: Recording is not permitted without written consent from the performer(s).

UPCOMING EVENTS:

**Friday, at 8 pm**
**April 2, 1993**
All Saints' Anglican
Cathedral
10039 - 103 Street
Admission: $5 Adults,
$3 Students/Seniors

**Concert Choir Concert**
**Debra Ollikkala, Director**
The program will include
Britten's *Rejoice in the Lamb*
with organist **Joachim Vette.**

**Sunday, at 3 pm**
**April 4, 1993**
Convocation Hall
Admission: $5 Adults,
$3 Students/Seniors

**Concert Band Concert**
**William H Street, Director**
Program will include works
Grainger, Giannini, Hindemith
Turina and Walton.

**Sunday, at 8 pm**
**April 4, 1993**
Convocation Hall
Admission: $5 Adults,
$3 Students/Seniors

**University Symphony Orchestra**
**Malcolm Forsyth, Director**
Program will include works
by Schafer, Gabrieli, Mozart,
Puccini and Dvořák featuring
**Shonda Jardine, soprano.**

**Monday, at 8 pm**
**April 5, 1993**
Convocation Hall
Admission: $5 Adults,
$3 Students/Seniors

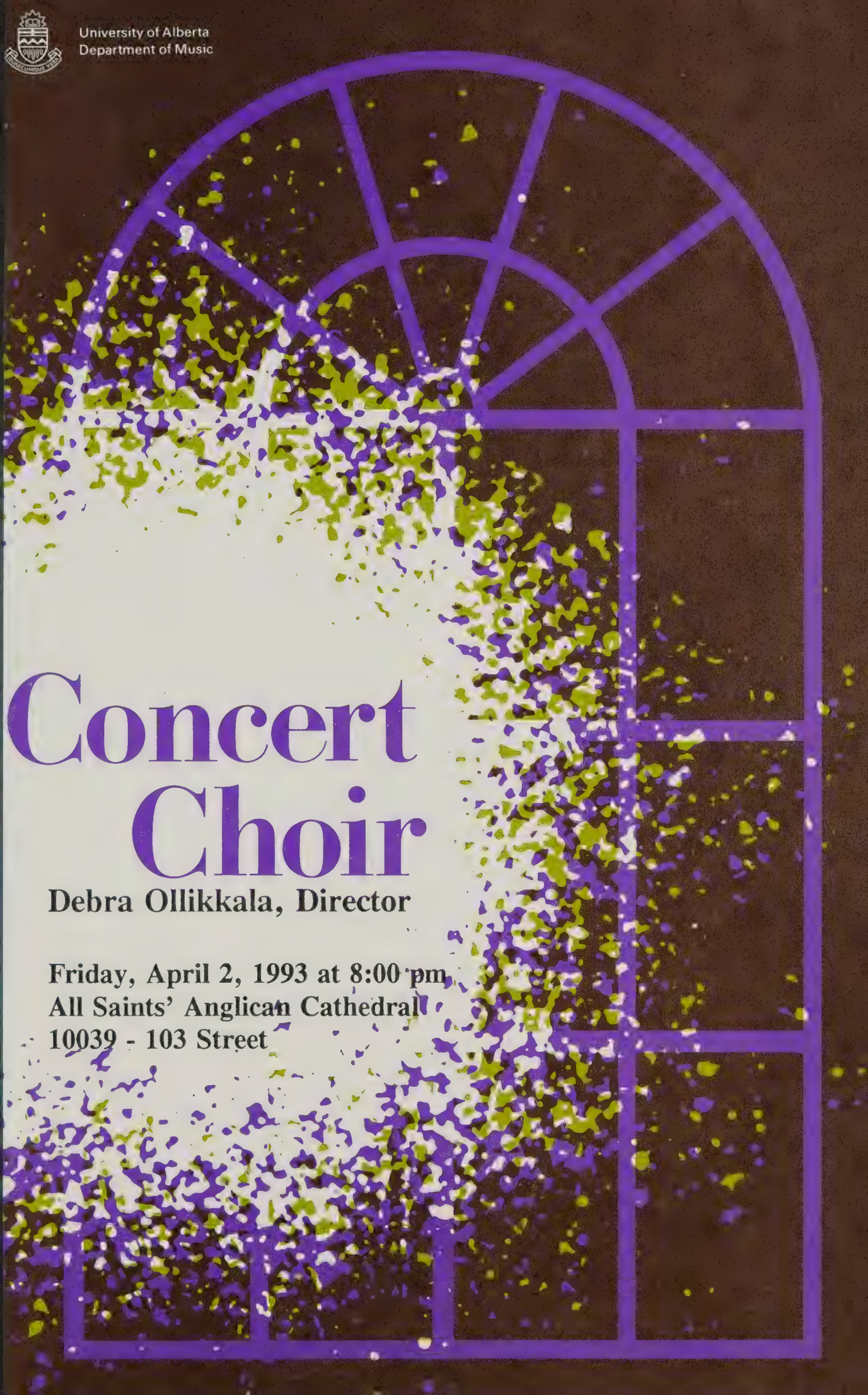
**Stage Bands I & II, Neil Corlett**
**and Gene Smith, Directors**
Grant MacEwan Community
College and U of A Stage
Bands will present an evening
of Big Band Jazz.

**Tuesday, at 8 pm**
**May 18, 1993**
Convocation Hall
Free admission

**Christopher New**, Bachelor of Music
(Performance) in organ.
Works by Bach, Buxtehude,
Franck, Pinkham, and Reger.

**Thursday, at 8 pm**
**May 20, 1993**
Convocation Hall
Free admission.

**Stillman Matheson**, candidate for the
Doctor of Music degree in organ
performance. Works by Bach, Willan,
Dupré, and Albright.


University of Alberta
Department of Music
Concert
Choir
Debra Ollikkala, Director
Friday, April 2, 1993 at 8:00 pm
All Saints' Anglican Cathedral
10039 - 103 Street

PROGRAM

From *Geistliche Chormusik* (1648)

Also hat Gott die Welt geliebt, SWV 380 — Heinrich Schütz
Das ist je gewisslich wahr, SWV 388 — (1585-1672)

**Lisa Johnson and Michelle Rolfson, soprano I**
**Leela Gilday and Margaret Romao, soprano II**
**Linda Funk and Adrienne Sitko, alto**
**Justin McCoy and Christopher New, tenor I**
**Troy Lamoureux and Eugene McKenzie, tenor II**
**Lloyd Chung and Michael Hensby, bass**
**Joachim Vette, organ**
**Timothy Ashworth, continuo**

From *Gradualia*, Book II (1610)

I will not leave you comfortless (*Non vos relinquam*) — William Byrd (1543-1623)

O God, Thou art my God — Henry Purcell (ca.1659-1695)

**Roma Matichuk, Marcia Ostashewski and Margaret Romao, soprano**
**Linda Funk, Elisabeth Scholtz, Adrienne Sitko**
**and Layla Thievin, alto**
**Troy Lamoureux, Justin McCoy, Eugene McKenzie**
**and Christopher New, tenor**
**Lloyd Chung, Michael Hensby and Clint Martin, bass**
**Joachim Vette, organ**
**Timothy Ashworth, continuo**

Rejoice in the Lamb — Benjamin Britten (1913-1976)

**Karen Charlton, soprano**
**Karyn Way-McClarty, alto**
**Troy Lamoureux, tenor**
**Robert Kelly, bass**
**Joachim Vette, organ**

INTERMISSION

Lebenslust, D.609 — Franz Schubert
Des Tages Weihe, D. 763 — (1797-1828)
Der Tanz, D.826

Four Slovak Folk Songs (1917) — Béla Bartók
Wedding song — (1881-1945)
Song of the hay-harvesters
Song from Medzibrod
Dancing song

**Tanya Wan Lim, piano**

Gamelan — R Murray Schafer
(b. 1933)

Geographical Fugue — Ernst Toch
(1887-1964)

From *Six Canadian Folk Songs*
The Banks of Loch Erin — arr. Derek Healey
Get to Bed — (b. 1936)

You goin' to reap jus' what you sow — arr. H T Burleigh
(1866-1949)

*This performance is made possible in part through the generosity of a friend of the Department of Music who is in the audience this evening. On behalf of all the choir members, we thank you.*

TRANSLATIONS

**Also hat Gott die Welt geliebt**
(John 3:16)

Also hat Gott die Welt geliebt,
dass er seinen eingebornen Sohn gab,
auf dass alle die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.

For God so loved the world that
He gave His only begotten Son,
that whoso believeth in Him
should not perish
but have everlasting life.

**Das ist je gewisslich wahr**
(I Timothy 1:15-17)

Das ist je gewisslich wahr und ein teuer wertes Wort, dass Christus Jesus kommen ist in die Welt, die Sünder selig zu machen, unter welchen ich der fürnehmste bin. Aber darum ist mir Barmherzigkeit widerfahren, auf dass an mir fürnehmlich Jesus Christus erzeigete alle Geduld, zum Exempel denen, die an ihn glauben sollen zum ewigen Leben.
Gott, dem ewigen Könige, dem Unvergänglichen und Unsichtbaren und allein Weisen, sei Ehre und Preis in Ewigkeit, Amen.

Now this is the very truth and most worthy of belief, that Christ Jesus came into the world to save sinners, of which I am the foremost. But for this reason I received mercy, that in me, as the foremost, Jesus Christ might display his perfect patience for an example to those who were to believe in him for eternal life.
To God, the everlasting King, the immortal and invisible Lord, the only wise God, be honour and praise forever. Amen.

**Lebenslust** (Joy of Living)

Wer Lebenslust fühlet,
der bleibt nicht allein,
allein sein ist öde,
wer kann sich da freu'n?
Im traulichen Kreise,
beim herzlichen Kuss,
beisammen zu leben,
ist Seelengenuss!

He who feels zest for life
is never alone;
to be alone is tedious--
who can enjoy that?
To live together
in an intimate circle,
with a fond embrace--
that is a joy to the soul!

Texts and Translations
(continued)

**Des Tages Weihe**
(Consecration of the Day)

Schicksalslenker, blicke nieder,
auf ein dankerfülltes Herz,
uns belebt die Freude wieder,
fern entfloh'n ist jeder Schmerz;
und das Leid, es ist vergessen,
durch die Nebel strahlt
der Glanz
deiner Grösse unermessen,
wie aus hellem Sternenkranz.
Liebevoll nahmst du der Leiden
Herben Kelch von Vaters Mund,
darum ward in Fern und Weiten
deine höchste Milde Kund.
Schicksalslenker, blicke nieder,
auf ein dankerfülltes Herz.

Ruler of destiny, look down upon a thankful heart; joy enlivens us again, and all pain has fled far away. Sorrow is forgotten; through the mist shines the infinite brilliance of your greatness as if from the bright garland of the stars. Tenderly you took the bitter cup of sorrow from your father's lips, and thus your supreme lovingkindness became known far and wide. Ruler of destiny, look down upon a thankful heart.

**Der Tanz** (The Dance)

Es redet und träumet die Jugend
so viel,
von Tanzen, Galoppen, Gelagen,
auf einmal erreicht sie ein
trügliches Ziel,
da hört man sie seufzen und
klagen.
Bald schmerzet der Hals, und
bald schmerzet die Brust,
verschwunden ist alle die
himmlische Lust.
»Nur diesmal noch kehr' mir
Gesundheit zurück!«
so flehet vom Himmel der
hoffende Blick!

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so much
of dances, revels and banquets;
then all at once it achieves its
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and we hear it sighing and
complaining.
Now the pain is in the head,
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vanished are all the heavenly
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"Give me back my health just
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is its plea as it gazes longingly
up to heaven.

THE UNIVERSITY OF ALBERTA CONCERT CHOIR

**Debra Ollikkala, director**

**Tanya Wan Lim, accompanist**

**SOPRANO I**

Charlton, Karen
Harsch, Christy
Matichuk, Roma
Rolfson, Michelle
Romao, Margaret
Sas, Nadia
Storvik, Roberta
Wood, Carrie

**SOPRANO II**

Chan, Shuk Yi
Engblom, Michelle
Gilday, Leela Joy
Johnson, Lisa
Lust, Jody L
Ostashewski, Marcia
Winchell, Daena

**TENOR**

Lamoureux, Troy
McCoy, Justin
McKenzie, Eugene
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**BARITONE**

Fuller, Allan
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Chun, Julie D.
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Chen, Iva
Scott, Shelagh
Visconte, Geraldine
Wan Lim, Tanya Jessica

**BASS**

Chau, Kevin
Chung, Lloyd
Colyer, Nicholas
Martin, Clint
Kelly, Robert
Roxburgh, David
Soldan, Tom
Stobbe, Jason
Suen, Wai Kong
Weninger, Russell
Wiggins, Matthew

The Concert Choir will be performing the music in tonight's program in concerts the singers will give while on tour to British Columbia at the end of April. The choir will be performing in Kelowna, North Vancouver, North Surrey, and in Victoria will be appearing as the feature choir at the West Coast Concert Choir Festival. The tour marks the culmination of a busy, fruitful year of the ensemble.

Auditions for next year's choral ensembles (Concert Choir, Madrigal Singers, Lab Choir) will take place between September 7 and 10, 1993. For further information, please call the Music Department at 492-3263.




University of Alberta
Department of Music
Concert
Choir
Debra Ollikkala, Director
1993 Spring Tour

PROGRAM

*The program will consist of works selected from the following repertoire.*

From *Geistliche Chormusik* (1648)

Also hat Gott die Welt geliebt, SWV 380 — Heinrich Schütz (1585-1672)

From *Gradualia*, Book II (1610)

I will not leave you comfortless (*Non vos relinquam*) — William Byrd (1543-1623)

O God, Thou art my God — Henry Purcell (ca.1659-1695)

**Leela Gilday, Roma Matichuk and Marcia Ostashewski, soprano**
**Elisabeth Scholtz, Adrienne Sitko, Layla Thievin,**
**and Geraldine Visconte, alto**
**Troy Lamoureux, Justin McCoy, Eugene McKenzie**
**and Christopher New, tenor**
**Lloyd Chung, Michael Hensby and Clint Martin, bass**

O King, to whom all things do live — Healey Willan (1880-1968)

Who is at my window, who? — Welford Russell (1901-1975)

Abendlied zu Gott (Gellert) — Joseph Haydn (1732-1809)

Rejoice in the Lamb — Benjamin Britten (1913-1976)

INTERMISSION

| | |
|---|---|
| Lebenslust, D.609<br>Des Tages Weihe, D. 763<br>Der Tanz, D.826 | Franz Schubert<br>(1797-1828) |
| Four Slovak Folk Songs (1917)<br>Wedding song<br>Song of the hay-harvesters<br>Song from Medzibrod<br>Dancing song | Béla Bartók<br>(1881-1945) |
| Gamelan | R Murray Schafer<br>(b. 1933) |
| Geographical Fugue | Ernst Toch<br>(1887-1964) |
| From *Six Canadian Folk Songs*<br>The Banks of Loch Erin | arr. Derek Healey<br>(b. 1936) |
| Bonavist' Harbour | arr. Donald F Cook<br>(b. 1937) |
| You goin' to reap jus' what you sow | arr. H T Burleigh<br>(1866-1949) |

TRANSLATIONS

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(John 3:16)

Also hat Gott die Welt geliebt, dass
er seinen eingebornen Sohn gab,
auf dass alle die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.

For God so loved the world that He
gave His only begotten Son,
that whoso believeth in Him should
not perish
but have everlasting life.

**Abendlied zu Gott**

Herr! der du mir das Leben
bis diesen Tag gegeben,
dich bet' ich kindlich an;
ich bin viel zu geringe
der Treue, die ich singe,
und die du heut' an mir getan.

Lord, who has given me life
to this day,
I pray as a child to Thee;
I am too unworthy
of the joy of which I sing, and
which Thou hast bestowed upon me.

**Lebenslust** (Joy of Living)

Wer Lebenslust fühlet,
der bleibt nicht allein,
allein sein ist öde,
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Im traulichen Kreise,
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to be alone is tedious--
who can enjoy that?
To live together
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durch die Nebel strahlt der
Glanz deiner Grösse unermessen,
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Liebevoll nahmst du der Leiden
Herben Kelch von Vaters Mund,
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# In Recital

**JASON STOBBE, tuba**

and

**CHRISTOPHER McLEAN, trumpet**

assisted by

**MICHAEL ROSE, piano**

**Friday, April 2, 1993 at 5:00 pm**

| | |
|---|---|
| Impromptus For Solo Tuba, Op. 32 (1973) | Robert Muczynski (b. 1929) |
| Suite de Clarke for Trumpet and Piano<br>1. The Duke of Gloucester's March<br>2. Minuet<br>3. Cebell | Jeremiah Clarke (c.1673-1707)<br>Arr. Nigel Davison |
| Romanze für Violin und Klavier (1902) | Max Reger (1873-1916)<br>Arr. Alfred Piquet |
| Concerto in One Movement | Andrei Lebedev (1892-ca.1978)<br>Arr. Al Ostrander |

INTERMISSION

| | |
|---|---|
| Sonatine für Trompete in C und Klavier, Op. 53 No. 6 (1950)<br>1. Allegro Sereno<br>2. Andantino<br>3. Grave - Allegro Vivo | Armin Kaufmann (b. 1902) |
| Sonata for Bass Tuba and Piano<br>1. Allegro con moto<br>2. Allegretto con grazioso e espress<br>3. Allegro con brio | Thomas Beversdorf |

## Convocation Hall, Old Arts Building




Department of Music
University of Alberta

**Northern Alberta**
**Honour Band**

and

**University of Alberta**
**Symphonic Wind Ensemble**

**Fordyce Pier, Director**

**Saturday, April 3, 1993**
**at 7:00 pm**

**Fine Arts Building, Room 1-23**

# Program



Department of Music
University of Alberta

PROGRAM

## Symphonic Wind Ensemble

Sinfonietta, Op. 85 (c1985) — Derek Bourgeios

Allegro

Moderato quasi Lento sempre con rubato

Allegro con fuoco

INTERMISSION

## Northern Alberta Honour Band

Music will be selected from the following:

Epinicion for Winds and Percussion — John Paulson

Brighton Beach — William P Lepham

The Entertainer — Scott Joplin

A Rag Time Two-Step — arr. Alfred Reed

First Suite in E Flat - for Military Band — Gustav Holst

1. Chaccone
2. Intermezzo
3. March

# NORTHERN ALBERTA HONOUR BAND, 1993

**Flute**
Jenaya Webb - Ft. Saskatchewan
Chris Osinchuk - Ft. Saskatchewan
Mike Yan - Edmonton
Karola Ignaez - Devon
Jennifer Serafinchan - Devon
Bryan Andrews - Lamont
Shawna Gray - Mayerthorpe
Michelle Vardill - St. Albert
Cornelia Fletcher - Kitscoty
Christine Palmer - Onoway

**Piccolo**
Christine Palmer - Onoway

**Oboe**
Kim Hiller - Hinton

**E-flat Clarinet**
Ryan McGregor - St. Albert

**Clarinet**
Kim Wickwire - Sherwood Park
Candace Gann - Devon
Melanie Schneider - Hinton
Lea Patterson - Valleyview
Ryan McGregor - St. Albert
Sylvia Ann Taylor - Valleyview
Tina Dubois - Morinville
Katie McKee - Edmonton
Ean Demmons - Athabasca

**Alto Saxophone**
David Janzen - Ardrossan
Don Colwell - Hinton
Erin Kjosness - Edmonton

**Tenor Saxophone**
Gavin Kumpulia - Ardrossan
Allen Gould - Morinville

**Trumpet**
Ken Galbraith - Ardrossan
Matt Sibbald - Sherwood Park
Trevor Hawkins - Ardrossan
Dave Zubko - Devon
Shawna Milsted - Hinton
Kathleen Thomson - Hinton
Quennel Delhomeau - Valleyview
Ryan Ratzlaff - Valleyview
Sherrie MacDonald - Edmonton
Colleen Dec - Edmonton
Smokey Gray - Spruce Grove
David Claypool - Morinville

**French Horn**
Paul Flowers - McLennan

**Trombone**
Johan Denooy - Ardrossan
Shelley Andrews - Sherwood Park
Jeff Marks - Jasper
Marie L. Meyer - Onoway
Mark McKellar - Sherwood Park

**Euphonium**
Scott Bass - Sherwood Park
Kristine Lamb - St. Albert
James Standing - Choway

**Tuba**
Sid Cumming - Ft. Saskatchewan
Dallas Thomas - Valleyview
Sheldon Campbell - Lamont

**Bass Guitar**
Dustin Larsen - Morinville

**Percussion**
Tyson Wells - Sherwood Park

## SYMPHONIC WIND ENSEMBLE MEMBERS, 1992-93

Fordyce Pier, Director

**Flute**
Heather McIlroy
Dana Baillie
Jennifer McAllister

**Piccolo**
Karen Theuser

**Oboe**
Sharie Rathwell
Kathleen Murphy

**Bassoon**
Chris Berg
Rachel Madsen

**Clarinet**
Allison Storochuk
Cameron Mjelve (E-flat)
Curtis Bain
Joan Sander
Pearl Der
Neana Izbagh
Jody Liliedahl

**Alto Clarinet**
Tammy-Jo Mortensen

**Bass Clarinet**
Mien Jou

**Alto Saxophone**
Charles Stolte
Rosemarie Siever

**Tenor Saxophone**
Shandra Taylor

**Baritone Saxophone**
Jennifer Jewell

**Trumpet**
Len Busse
Chris McLean
Bill Simpson
Greg Dewing
Katherine Beaudoin

**Horn**
Craig Scott
Rob Ryder
Ken Howe
Susan Langor

**Trombone**
Susan Law
Brian Yaremko

**Bass Trombone**
Daryl Burghardt

**Euphonium**
Catherine Donkin

**Tuba**
Jay Stobbe
Brock Campbell

**Percussion**
Lael Johnston
Greg Ferguson
Trevor Brandenburg
Raj Nigam

# In Recital

## CHAMBER MUSIC CONCERT

**Wednesday, April 7, 1993 at 5:30 pm**

Mistaya (1983) — Allan Bell (b.1953)

**Raj Nigam and Lael Johnston, percussion**

Saxophone Quartet — Alfred Desenclos (1912-1971)

I Allegro non troppo
II Andante
III Poco largo, ma risoluto,
Allegro energico

**Saxophone Quartet:**
**Ken Myers**
**Shandra Taylor**
**Rosemarie Siever**
**Charles Stolte**

Piano Quintet, Op. 44 (1842) — Robert Schumann (1810-1846)

In modo d'una Marcia

**Adrian Dyck and Elsabè Kloppers, violins**
**Miriam Lewis, viola**
**Martin Kloppers, cello**
**Greg Caisley, piano**

En sourdine (1891) — Gabriel Fauré (1845-1924)
Ici-bas! (1874)
Fleur jetée (1884)
En prière (1889)

**Joseph Levesque, tenor**
**Teruka Nishikawa, piano**

## Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

On this Island (1937) — Benjamin Britten (1913-1976)

**Iva Chen, piano**
**Marilyn Golletz, soprano**

Brahms Piano Trio in B Major, Op. 8 — Johannes Brahms (1833-1897)

First movement

**Lisa D. Wagner, cello**
**Caroline Vandersloot, violin**
**Patti Briskie, piano**

Die Forelle — Franz Schubert (1797-1828)
Auf dem Wasser zu singen
Das Verlassene Mägdlein — Hugo Wolf (1860-1903)
Storchenbotschaft

**Kathleen Neudorf, soprano**
**Esther Chu, piano**

Liederkreis, Op. 39 (1840) — Robert Schumann

1. In der Fremde
3. Waldesgespräch
5. Mondnacht
10. Zwielicht

**Julie Golosky, mezzo-soprano**
**Michelle Crouch, piano**

# In Recital

## CHAMBER MUSIC CONCERT

**Wednesday, April 7, 1993 at 8:00 pm**

Three pieces for Brass Quintet — Ludwig Maurer (1789-1878)

**Greg Dewing and Chris McClean, trumpets**
**Rob Ryder, French horn**
**Lloyd Chung, trombone**
**Lorraine Doig, tuba**

Schwanengesang — Franz Schubert (1797-1828)

1. Liebesbotschaft
2. Kriegers Ahnung
4. Ständchen
5. Aufenthalt

**Karen Hamm, mezzo soprano**
**Anneke Smit, piano**

Sonata for flute and piano (1958) — Francis Poulenc (1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

**Liz Sluys, flute**
**Julie Chun, piano**

Airs Chantés (1927-8) — Francis Poulenc

I Air Romantique
II Air Champêtre
III Air Grave
IV Air Vif

**Nancy Rogers, soprano**
**Gloria Kroeker, piano**

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Les Berceaux (1879) — Gabriel Faurè (1845-1924)

If Music be the Food of Love (1695) — Henry Purcell (1659-1699)

Music for Awhile — Arr. Benjamin Britten (1913-1976)

Ziegeuner Melodien No. 4 (1880) — Antonín Dvořák (1841-1904)

**Pamela Hauser, soprano**
**Donna Cherry, piano**

String Quartet No. 4 — Béla Bartók (1881-1945)

Fifth movement

**Jim Cockell and Kim Bertsch, violins**
**Moni Mathew, viola**
**Paul Radosh, cello**

Three pieces for Oboe and Piano — Michael Head (1900-1976)

1. Gavotte
2. Elegiac Dance
3. Presto

**Pat Secret, oboe**
**Jeannine Spezowka, piano**

Le Charme
Amour d'Antan
Les Papillons
Le Colibri — Ernest Chausson (1855-1899)

**Susan Shantora, soprano**
**Marva Duerksen, piano**

Sextuor (1932-39) — Francis Poulenc (1899-1963)

Allegro vivace
Divertissement
Finale

**Heather McIlroy, flute**
**Sharie Rathwell, oboe**
**Allison Storochuk, clarinet**
**Ivan Wong, bassoon**
**Craig Scott, horn**
**Kyong-Han Kim, piano**

# In Recital

**CHARLES STOLTE, saxophone**

with

**Esther Chu, piano**
**Trevor Brandenburg, percussion**
**Rosemarie Siever, saxophone**
**Ben Albritten, guitar**

**Saturday, April 10, 1993 at 8:00 pm**

Suite for Alto Saxophone and Guitar (1976) — Alan Hovhaness (b. 1911)

O Lo Velo! for Saxophone and Percussion (1973) — Stephen Chatman (b. 1950)
- I. Con ansieta
- II. Con delicatezza
- III. Con forza

Concerto for Alto Saxophone (1968) — Karel Husa (b. 1927)
(with piano and percussion)
- I. Prologue
- II. Ostinato
- III. Epilogue

INTERMISSION

Sonate pour Saxophone seul (1967) — Jeanine Rueff (b. 1922)
- I. Allegro
- II. Adagio
- III. Prestissimo

Family Portraits (1988) — Jeremy Young (b. 1948)
(for 2 saxophonists with changing saxophones and piano)
- I. Easter 1986
- II. Christmas 1987
- III. Family Reunion 1988

Charles Stolte is generously supported by the Beryl Barnes Memorial Award in Music.

*Admission: A donation of a non-perishable food item to the Edmonton Food Bank.*

Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# In Recital

**MICHELLE CROUCH, piano**

**Monday, April 12, 1993, at 8:00 pm**

Moments musicaux, Op. 94 — Franz Schubert (1797-1828)

I Moderato
II Andantino
III Allegro moderato
IV Moderato
V Allegro vivace
VI Allegretto

Sonata No. 2 in A Major, Op. 2, No. 2 (dedicated to Josef Haydn) — Ludwig van Beethoven (1770-1827)

I Allegro
II Largo appassionata
III Scherzo: Allegretto
IV Rondo: Grazioso

INTERMISSION

Vier Balladen für Pianoforte, Op. 10 — Johannes Brahms (1833-1897)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Crouch.

Michelle Crouch is generously supported by The Mary Stinson Fund for Piano Accompaniment and The Eva Shaw Memorial Prize in Music.

## Convocation Hall, Old Arts Building

**Department of Music**
University of Alberta

# In Recital

**KYONG-HAN KIM, piano**

**Tuesday, April 13, 1993 at 8:00 pm**

| | |
|---|---|
| Polonaise - Fantaisie, in A-Flat Major, Op. 61 (1846) | Fryderyk Chopin (1810-1849) |
| Ballade, in F-Minor, Op. 52 (1842) | Fryderyk Chopin |
| Sonata, in A-Flat Major, Op. 110 (1821)<br>Moderato cantabile, molto espressivo<br>Molto allegro<br>Adagio, ma non troppo<br>Fuga, Allegro, ma non troppo<br>L'istesso tempo della Fuga | Ludwig van Beethoven (1770-1827) |

INTERMISSION

| | |
|---|---|
| Variations and Fugue on a theme by Handel in B-Flat Major, Op. 24 (1862) | Johannes Brahms (1833-1897) |

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University of Alberta

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University of Alberta

# In Recital

**TERUKA NISHIKAWA, piano**

**Thursday, April 15, 1993 at 8:00 pm**

Chromatic Fantasy and Fugue, BWV 903 (1730) — Johann Sebastian Bach (1685-1750)

Sonata No. 21 in C Major, Op. 53 — Ludwig van Beethoven (1770-1827)
≪Waldstein≫ (1803-04)
Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato - Prestissimo

INTERMISSION

Le Tombeau de Couperin (1917) — Maurice Ravel (1875-1937)
Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

Convocation Hall, Old Arts Building

# THE KING'S COLLEGE
A Christian Liberal Arts College

presents

# SPRING CHOIR CONCERT

## The King's College Concert Choir
## The King's College Chamber Choir

**Director: Thomas Holm**



*April 16, 1993*
*West End Christian Reformed Church*

# THE KING'S COLLEGE

**presents**

## The King's College
## * Choir and Chamber Choir
## Spring Concert

**April 16, 1993**
West End Christian Reformed Church

*This concert is presented in partial fulfillment of the requirements of the Master of Music degree in Choral Conducting for Thomas Holm.*

## PROGRAMME

**Jubilate Deo** — *Benjamin Britten* (1913 - 1976)

**Blest are the Pure in Heart** — *R.S. Eaton* (1914 - 1968)

**O Jesu Christe** — *Jaquet di Mantua* (c. 1495-1559)

*O Savior Jesus, Lord have mercy on me.*
*In pain I grieve, hear my plea.*
*O my Lord, I give you my trust.*
*Lord help me, I pray.*
*Lord have mercy on me.*

**Laudate Jehovam** — *Georg Philip Telemann* (1681 - 1767)

*O praise ye the Lord God, all ye nations!*
*O praise Him, all ye people.*
*For His steadfast love is great to us,*
*and the truth of the Lord endures forever.*
*Alleluia!*

**Violin I** - *Dorothy Vette, Jennifer Bustin*
**Violin II** - *Erika Dekker, Elsabé Kloppers*
**Cello** - *Andreas Metz,* **Keyboard** - *Richard Vander Woude*

**Prelude and Fugue**
**sur le nom d'Alain Op. 7**
*Maurice Duruflé*
(1902 - 1986)

**Organ - Rick Vander Woude**

*** Deo Gratias**
*William Byrd*
(1543 - 1623)

*Praise and thanks be to God.*

*** Kyrie Eleison**
*Hans Leo Hassler*
(1562 - 1612)

*Lord, have mercy on us.*
*Christ, have mercy on us.*
*Lord, have mercy on us.*

*** Agnus Dei**
*Johannes Hähnel*

*Lamb of God, who taketh away the sins of the world,*
*have mercy on us.*
*Then let us all rejoice.*
*Christ shall be our comfort.*
*O Lord, have mercy upon us.*

INTERMISSION
Refreshments available in church foyer

**The Spell of Times Long Past**
*Nancy Telfer*
**A Love Song**
**Solitude**
**The Wind and the Flower**
**The Sailor's Sweetheart**
Carla Vanderwoude, Soprano

**Andante in C Major KV 315**
*W.A. Mozart*
(1756-1791)

**Fantasia Opus 79**
*Gabriel Fauré*
(1845-1924)

**Flute - Michal Stolarz**

*** April is in my Mistress' Face** — *Thomas Morley* (1557-1602)

*** Mon coeur se recommande à vous** — *Orlandus Lassus* (1532-1594)

*My heart is offered still to you,*
*Full now of woe and deep despairing;*
*Be not to constancy untrue,*
*Say one farewell my sorrow sharing.*
*My mouth which once could smile in gladness,*
*And charming stories improvise,*
*Now may only curse in its madness*
*Those who banished me from your eyes.*

*** El Grillo** — *Josquin Desprez* (1440-1521)

**Aftonen** — *Hugo Alfvén* (1872-1960)

**Domaredansen** — *Bengt Hallberg*

*** *denotes Chamber Choir***

## THE KING'S COLLEGE CHOIR 1992-93

**Director:** **Thomas Holm**

Soprano :

*Heidi Binnema, Bowmanville, ON*
*Karoline de Gier, Ponoka, AB*
*Shawna Drinkell, Sherwood Park, AB*
*Alice Guzé, Edmonton, AB*
*Jammi Huedepohl, Stony Plain, AB*
**Debbie Marzolf, Edmonton, AB*
*Sarah Nunn, Vanderhoof, BC*
*Esther Teskey, Regina, SK*
*Jobena Vander Wekken, Clive, AB*
*Carla van der Woude, Prince George, BC*
**Dorothy H. Vette, Rosenheim, Germany*
*Shelly Vette, Rosenheim, Germany*
*Treena Visser, Winnipeg, MB*
*Julie Weening, Calgary, AB*
**Emily Zinger, Edmonton,AB*

Alto:

*Michelle Braakman, Sherwood Park, AB*
*Lorraine Degner, Barrhead, AB*
*Erika Dekker, Edmonton, AB*
*Brenda Douma, Winnipeg, MB*
*Allison Glen, Edmonton, AB*
**Joylene Guillaume, Edmonton, AB*
*Cindy Golunski, Calgary, AB*
*Jodie Sinnema, Edmonton, AB*
**Rochelle TerMaat, Vancouver, BC*
**Teena VanBoom, Leduc, AB*
*Glenda Vandenberg, Saskatoon, SK*
*Barb Verveda, Edmonton, AB*
*Carla Weening, Calgary, AB*

Tenor:

*Rob Haasdyk, Calgary, AB*
**Jon Jette, Edmonton, AB*
*Derek Loonstra, Red Deer, AB*
*Ross Mellors, Edmonton, AB*
**Ken Newman, Edmonton, AB*
**Marten Westerhof, Terrace, BC*

Baritone:

**Walter Hsu, Edmonton, AB*
*Robert Koot, Victoria, BC*
*George Maigler, London, ON*
*Andreas Metz, Augsburg, Germany*
**Tim Postuma, Winnipeg, MB*
**Robert Salomons, Edmonton, AB*
*Dave Vroege, Edmonton, AB*
*Florian Wenzel, Rosenheim, Germany*

* denotes Chamber Choir

## THE KING'S COLLEGE
## UPCOMING CONCERTS

West End Christian Reformed Church
100th Ave. and 149 St.

**Student solo recitals in partial fulfillment of their B.A. degree requirements will be presented:**

**8:00 p.m., Thursday, April 22**
Carrie Vogelaar, organ
Irv Sandstra, piano

**7:30 p.m., Saturday, April 24**
Tammy-Jo Mortenson, organ

**8:00 p.m., Tuesday, April 27, 1993**
Jacqueline Carstairs, organ
Rosslyn Halleran, voice

**8:00 p.m., Friday, April 23**
Ross Mellors, percussion
*at Muttart Hall, Alberta College*



# THE KING'S COLLEGE
## A Christian Liberal Arts College

10766 - 97 St.
Edmonton, AB T5H 2M1
Telephone 428-0727
After July 1993 our address will be:
9125 - 50 St.
Edmonton, AB T6B 2H3



Department of Music
University of Alberta

# In Recital

## JOSEPH LEVESQUE, tenor

assisted by

**COREY HAMM, piano**

with

**SHARIE RATHWELL, oboe**

**Saturday, April 17, 1993 at 8:00 pm**

Convocation Hall, Old Arts Building

PROGRAM

From *Ten Blake Songs* (1957) — Ralph Vaughan Williams (1872-1958)
- Infant Joy
- The Piper
- The Divine Image
- The Lamb

Kriegers Ahnung (1828)
Der Doppelgänger (1828)
Ihr Bild (1828)
Erlkönig (1815)
— Franz Schubert (1797-1828)

INTERVAL

From *Fünf Rückert Lieder* (1905) — Gustav Mahler (1860-1911)
- Liebst du um Schönheit
- Ich bin der Welt abhanden gekommen

L'invitation au voyage (1870)
Lamento (1883)
La vie antérieure (1884)
— Henri Duparc (1848-1933)

In the Still of the Night (1937)
The Tale of the Oyster (1929)
— Cole Porter (1891-1964)

## TEXTS AND TRANSLATIONS

**Kriegers Ahnung** (Rellstab)
In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;
Mir ist das Herz so bang, so schwer,
Von Sehnsucht mir so heiß.

Wie hab' ich oft so süß geträumt
An ihrem Busen warm!
Wie freundlich schien des Herdes Glut,
Lag sie in meinem Arm.

Hier, wo der Flammen düstrer Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein
Der Wehmut Träne quillt.

Herz, daß der Trost dich nicht verläßt,
Es ruft noch manche Schlacht.
Bald ruh ich wohl und schlafe fest,
Herzliebste - gute Nacht!

**Soldier's Foreboding**
In deep repose around me lie
my brothers-in-arms;
my heart's so heavy, so afraid,
so afire with longing.

How often have I sweetly dreamed
upon her warm breast!
How kindly the hearth's glow seemed
when she lay in my arms.

Here, where the flames' sad gleam,
ah, plays only on weapons,
here the heart feels quite alone,
a tear of sadness swells.

Heart, may comfort not desert you,
many a battle still calls.
Soon shall I rest and sleep fast,
dearest love, good night!

**Der Doppelgänger** (Heine)
Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und start in die Höhe,
Und ringt die Hände vor Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe -
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

**The Double**
Still is the night, the streets are at rest.
Here is the house where my loved-one lived;
long it is, since she left the town,
yet the house still stands where it did.

A man stands there too, staring up,
wringing his hands in agony;
horror grips me, as I see his face -
the moon shows me my own self.

Double! Pallid companion!
Why do you ape the torment of love
that I suffered here
so many a night in time past?

**Ihr Bild** (Heine)
Ich stand in dunkeln Träumen
Und starrt' ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein lächeln wunderbar.
Und wie von Wehmutstränen
Erglänzte ihr Augen paar.

**Her Picture**
I stood in a dark dream,
staring at her picture,
and that beloved face
sprang mysteriously to life.

About her lips played
a wondrous smile.
And as with sad tears
gleamed her eyes.

Auch meine Träne flossen
Mir von den Wangen herab.
Und ach! ich kann es nicht glauben,
Daß ich dich verloren hab'!

And my tears flowed
upon my cheeks.
And ah, I cannot believe
that I have lost you!

**Erlkönig** (Goethe)
Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

**Erl-King**
Who rides so late through night and wind?
It is the father with his child,
he has his arm about the boy,
he holds him safe, he keeps him warm.

»Mein Sohn, was birgst du so bang dein Gesicht?«
»Siehst, Vater, du den Erlkönig nicht?
Den Erlkönig mit Kron und Schweif?« -
»Mein Sohn, es ist ein Nebelstreif.« -

"My son - why hide your face in such fear?"
"Father, do you not see the Erl-king?
The Erl-king in crown and robes?" -
"My son, it is a streak of mist." -

›Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand.‹

"Dear child, come, come go with me,
wonderful games will I play with you;
many fair flowers are on the shore,
my mother has many a garment of gold."

»Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?« -
»Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind.« -

"My father, my father, don't you hear
what the Erl-king softly promises me?" -
"Be quiet, stay quiet, my child:
it is the rustle of dry leaves on the wind." -

›Willst, feiner Knabe, du mit mir geh'n?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein.‹

"Will you, fine boy, come with me?
My daughters shall take good care of you;
My daughters lead our nightly dance,
they'll rock and dance and sing you to sleep."

»Mein Vater, mein Vater, und siehst du nicht dort.
Erlkönigs Töchter am düstern Ort?« -
»Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau.« -

"My father, my father, don't you see
the Erl-king's daughters there in the gloom?" -
"My son, my son, I see very well:
it is the old willows gleaming so grey." -

›Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt.‹
»Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!« -

"I love you, your beauty excites me;
and if you're not willing, I'll take you by force."
"My father, my father, he seized me!
the Erl-king has hurt me!" -

Dem Vater grausets, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Not:
In seinen Armen das Kind war tot.

The father shudders, swiftly he rides,
he holds in his arms the moaning child;
he gains the manor in great distress;
in his arms the child was dead.

Texts and Translations (continued)

**Liebst du um Schönheit** (Rückert)
Liebst du um Schönheit, o nicht mich liebe!
Liebe die Sonne, sie trägt ein goldnes Haar!

Liebst du um Jugend, o nicht mich liebe!
Liebe den Frühling, der jung ist jedes Jahr!

Liebst du um Schätze, o nicht mich liebe!
Liebe die Meerfrau, sie hat viel Perlen klar!

Liebst du um Liebe, o ja - mich liebe!
Liebe mich immer, dich lieb' ich immer dar!

**If you love for Beauty**
If you love for beauty, O love not me!
Love the sun, she has golden hair!

If you love for youth, O love not me!
Love the spring who is young each year!

If you love for riches, O love not me!
Love the mermaid who has many shining pearls!

If you love for love, oh yes, love me!
Love me ever, I'll love you always!

**Ich bin der Wel abhanden gekommen** (Rückert)
Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;
sie hat so lange nichts von mir vernommen,
sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
den wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.

**Lost Am I to the World**
Lost am I to the world,
with which I used to waste much time;
so long has it heard naught of me,
well may it think me dead!

Nor is it to me of consequence
if it should so consider me.
Nor can I say aught against it,
for truly I am dead to the world.

Dead am I to the world's tumult
and rest in a quiet realm!
I live alone in my heaven,
in my love, in my song.

**L'invitation au voyage** (Beaudelaire)
Mon enfant, ma soeur,
Songe à la douceur
D'aller là-bas vivre ensemble!
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciel brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traitres yeux,
Brillant à travers leur larmes.

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

**Invitation to a Journey**
My child, my sister,
dream of the sweetness
of going yonder to live together
To love at leisure,
to love and to die
in a country that resembles you!
The humid suns
of these hazy skies
have for my spirit the charm
so mysterious
of your betraying eyes
shining through their tears.

There, all is order and beauty,
luxuriousness, calm and sensuous delight.

Texts and translations (continued)

Vois sur ces canaux
Dormir ces vaisseaux
Dont l'humeur est vagabonde;
C'est pour assourir
mon moindre désir
Qu'ils viennent du bout du monde.
- Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D'hyacinthe et d'or;
Le monde s'endort
Dans une chaude lumière.

Là, tout n'est qu'ordre et beauté,
Luxe, calme et volupté.

**Lamento** (Gautier)
Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Ah! jamais plus près de la tombe
Je n'irai, quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la branche de l'if
Son chant plaintif!

**La vie antérieure** (Beaudelaire)
J'ai longtemps habité sous de vastes portiques
Que les soleils marins teignaient de mille feux,
Et que leurs grands pilier, droit et majestueux,
Rendaient pareils, le soir, aux grottes basaltiques.

Les houles, en roulant les images des cieux,
Mêlaient d'une façon solenelle et mystique
Les tout-puissants accords de leur riche musique
Aux couleurs du couchant reflété par mes yeux.

See on these canals
these sleeping ships
Whose nature is to roam;
it is to fulfil
your least desire
that they come from the ends of the earth.
The setting suns.
Invest the fields,
the canals, the whole town,
with hyacinth and gold;
the world falls asleep
in a warm light!

There, all is order and beauty,
luxuriousness, calm and sensuous delight.

**Lament**
Do you know the white tomb
where sways with a plaintive sound
the shadow of a yew tree?
On the yew a pale dove,
sad and alone in the setting sun,
sings its song.

One would say that the awakened soul
weeps under the earth in unison
with the song,
and the distress of being forgotten
laments in a cooing
very softly.

Ah! nevermore near to the tomb
shall I go, when evening descends
in its dark cloak,
to listen to the pale dove
singing on the branch of the yew tree
its plaintive song!

**The Former Life**
For a long time I dwelt beneath vast porticoes
coloured by the marine suns with a thousand fires,
whose great columns, straight and majestic,
resembled, at evening, basaltic grottoes.

The surging waves, rolling the mirrored skies,
mingled in a solemn and mystical way
the mighty harmonies of their sonorous music
with the colours of the sunset reflected in my eyes.

Texts and Translations (continued)

C'est là que j'ai vécu dans les voluptés calmes,
Au milieu de l'azur, des vagues, des splendeurs
Et des esclaves nus, tout imprégnés d'odeurs,

Qui me rafraischissaient le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

It is there that I lived in the calm delight of the senses,
surrounded by the azure skies, the waves, the splendours,
and the naked slaves, imbued with fragrant essences,

Who cooled my brows with waving palms,
and whose sole care was to deepen
the sorrowful secret that made me languish.


ACKNOWLEDGEMENTS

There are so many people I want to thank, for many reasons: my family, Sue and Rosaire Luv-ah-sucky, and my siblings Amy and Jim, for helping me along the way and always encouraging me to test the waters ("Would you like some lemon soup?"); Shonda, for saying it like it is and keeping my over-active imagination grounded ("Is that one beat...or two?"), and Julie, for her powder-fresh sarcasm and bad jokes ("Hey butthead! Knew you'd look!"); Scott, for his eight years of support and friendship, and his great correspondence (Ha!); Paul, my buddy, and fellow chorus trouble-maker (it's official now!), procrastinator-in-crime, for the all-nighters; Marissa, for the posters, for the fun, for the muffins, for the juggling, for the eco, ("If you think that's less-fitting..."); Len and Harold, for guiding me down the musical path; Nina, Kathy, Leanne, Heather, and all those at school who keep me sane (insane?!); and Gaitaine ( ("Woo, woo!").

I would also like to thank Corey and Sharie for making this recital possible.

Thank you all!

# In Recital

## Daryl Burghardt, Bass Trombone

assisted by Corey Hamm, Piano

~~Sunday, March 21, 1993, at 8:00 pm~~ Rescheduled for Sunday, April 18, 1993.

**Fantasia** — *John Hingeston (1610-1683)*

*I) Fantasia*
*II) Almand*
*III) Ayre*

Len Busse, Trumpet
Corey Hamm, Portatif Organ

**Sonatina** — *Halsey Stevens (1908-1989)*

*I) Moderato con moto*
*II) Andante affettuoso*
*III) Allegro*

Corey Hamm, Piano

**The Tragedy of a Peasant Boy, a Beautiful Girl, and a Sunset in March (1990)** — *D. Burghardt (b.1968)*

*I) Prelude*
*II) Tenebrae*
*III) Seduction by the Angel of Graves*

Craig Scott, Horn
Len Busse, Trumpet

### INTERMISSION

**from Suite #1 for unaccompanied Cello, BWV 1007** — *J.S. Bach (1685-1750)*

*Allemande*
*Courante*
*Sarabande*
*Menuet*
*Gigue*

**Sonate en 6 minutes 30** — *Claude Pascal (b. 1921)*

*I) Anime*
*II) Lent et calme; Vif*

Corey Hamm, Piano

**Exsurge, Domine (1993, Premiere)** — *D. Burghardt (b. 1968)*

*I) Stained Glass*
*II) Guinness, the Three Legged Dog*
*III) Angels Escaping from a Burning Cathedral*

Heather McIlroy, Flute
Allison Storochuk, Clarinet
Brock Campbell, F Tuba
Julie Golosky, Mezzo-Soprano
Sharie Rathwell, Oboe
Craig Scott, Horn
Corey Hamm, Chimes
Michael Massey, Conductor

**RECEPTION TO FOLLOW**

*This Recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr. Burghardt.*

## Convocation Hall, Old Arts Building

Department of Music
University of Alberta

# Angels Escaping from a Burning Cathedral

## *Text and Translations:*

*from the Tract: Audi filia... , Feasts of March:*
*Afferentur in laetitia, et exsultatione: adducentur in templum Regis.*

**They Shall be brought with gladness and rejoicing: they shall be brought into the temple of the King.**

*from the Gradual: Adjutor..., Septuagesima Sunday:*
*...sperent in te, qui noverunt te: quoniam non derelinquis quarentes te, Domine.*
*Quoniam non in finem oblivio erit pauperis: patientia pauperum no peribit in aeternum: exsurge, Domine, nom praevaleat homo.*

**let them trust in Thee who know Thee: for Thou hast not forsaken them that seek Thee, O Lord. For the poor man shall not be forgotten to the end: the patience of the poor shall not perish for ever: arise, O Lord, let not man prevail.**



Department of Music
University of Alberta

# In Recital

**CINDY CRAWFORD, soprano**

and

**JOY BERG, mezzo-soprano**

with

**COREY HAMM, accompanist**

**Thursday, April 22, 1993 at 7:30 pm**

Convocation Hall, Old Arts Building

PROGRAM

From *Gloria in D Major* (1708) — Antonio Vivaldi (1678-1741)
Laudamus Te, Rv 589

**Eva Butler, violin**
**Miriam Lewis, viola**

Abendempfindung, K.523 (1787) — Wolfgang Amadeus Mozart (1756-1791)

An Silvia, Op. 106, No. 4 (1826) — Franz Schubert (1797-1828)
Du bist die Ruh, Op. 59, No. 3 (1823)
Gretchen am Spinnrade, Op. 2 (1814)

**Joy Berg, mezzo-soprano**

Se tu m'ami (1885) — Alessandro Parisotti (1853-1913)

Ombra mai fù (1694) — George Frederick Handel (1685-1759)

Già il sole dal Gange (1680) — Alessandro Scarlatti (1660-1725)

From *La Nozze di Figaro*
Un moto di gioja, Kr.579 (1789) — Wolfgang Amadeus Mozart (1756-1791)

**Cindy Crawford, soprano**

The Cloths of Heaven, Op. 30, No. 3 (1911) — Thomas Dunhill (1877-1946)

The Lamb (1946) — Theodore Chanler (1902-1961)

Welsh Folksong
The Loom (1960) — arr. Grace Williams (1906-1977)

British Isles Folksong
Down by the Sally Gardens (1945) — Benjamin Britten (1913-1977)

**Joy Berg, mezzo-soprano**

Vergebliches Ständchen, Op. 84, No. 4 (1881) — Johannes Brahms (1833-1897)
Sonntag, Op. 47, No. 3 (1860)
Von ewiger Liebe, Op. 43, No. 1 (1864)
Wiegenlied, Op. 49, No. 4 (1868)

**Cindy Crawford, soprano**

Walzing Matilda (1937) — Arr. Thomas Wood (1892-1950)
An Australian song

From ***Hansel und Gretel***

Evening Prayer (1893) — Engelbert Humperdinck (1854-1921)

Reception to follow in the Students Arts Lounge

TEXTS AND TRANSLATIONS

**Abendempfindung/Evening Thoughts**

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet ihr an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

Evening. The sun has vanished,
and the moon sheds a silver gleam;
thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down;
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind, wafts
upon me a quiet presentiment),
this pilgrimage of life I shall end,
and fly to the land of rest.

If you will then weep by my grave,
and mourning, upon my ashes gaze,
then, O friends, shall I appear
and waft you heavenwards.

And you, my love, bestow on me a tear,
and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of the pearls.

- Campe

**An Silvia/To Silvia**

Was ist Silvia, saget an,
Daß sie die weite Flur preist?
Schön und zart seh ich sie nahn,
Auf Himmelsgunst und Spur weist,
Daß ihr alles untertan.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug eilt Amor zu,
Dort heilt er seine Blindheit,
Und verweilt in süßer Ruh.

Darum Silvia, tön, o Sang,
Der holden Silvia Ehren;
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

Tell me, what is Silvia
that the wide meadow extols her?
Dainty and fair I see her coming,
a sign of heaven's favour is
that all are subject to her.

Is she fair and kind as well?
Refreshing her gentle child-like charm;
Cupid hastens to her eyes,
there cures his blindness
and tarries in sweet peace.

Therefore to Silvia, sound, O song,
to sweet Silvia's renown;
long has she won every grace
that earth can grant:
garlands bring her and sound of strings!

Shakespeare: *Two Gentlemen of Verona*

Texts and Translations (continued)

**Du bist die Ruh/Repose You Are**

| | |
|---|---|
| Du bist die Ruh, | You are repose, |
| Der Friede mild, | and gentle peace, |
| Die Sehnsucht du, | longing you are, |
| Und was sie stillt. | and what quiets it. |
| | |
| Ich weihe dir | To you I dedicate, |
| Voll Lust und Schmerz | full of joy and pain, |
| Zur Wohnung hier | as a dwelling here, |
| Mein Aug und Herz. | my eye and heart. |
| | |
| Kehr ein bei mir | Come, enter in |
| Und schließe du | and close |
| Still hinter dir | softly behind you |
| Die Pforte zu. | the gate. |
| | |
| Treib andern Schmerz | Drive other pain |
| Aus dieser Brust! | from this breast. |
| Voll sei dies Herz | Full be this heart |
| Von deiner Lust. | of your joy. |
| | |
| Dies Augenzelt, | The temple of these eyes, |
| Von deinem Glanz | by your gleam |
| Allein erhellt, | alone is lit, |
| O füll es ganz! | oh fill it wholly! |

- Rückert

**Gretchen am Spinnrade/**
**Gretchen at the Spinning-wheel**

| | |
|---|---|
| Meine Ruh ist hin, | My peace is gone, |
| Mein Herz ist schwer, | my heart is sore, |
| Ich finde sie nimmer | never shall I find |
| und nimmermehr. | peace ever more. |
| | |
| Wo ich ihn nicht hab, | Where he is not, |
| Ist mir das Grab, | there is my grave, |
| Die ganze Welt | all the world |
| Ist mir vergällt. | to me is gall. |
| | |
| Mein armer Kopf | My poor head |
| Ist mir verrückt, | is grazed, |
| Mein armer Sinn | my poor wits |
| Ist mir zerstückt. | destroyed. |
| | |
| Nach ihm nur schau ich | Only for him I gaze |
| Zum Fenster hinaus, | from the window, |
| Nach ihm nur geh ich | only for him I go |
| Aus dem Haus. | from the house. |
| | |
| Sein hoher Gang, | His superior walk, |
| Sein' edle Gestalt, | his noble air, |
| Seines Mundes Lächeln, | his smiling mouth, |
| Seiner Augen Gewalt. | his compelling eyes. |

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach, sein Kuß!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und falten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

And his words -
their magic flow,
the press of his hand,
and ah, his kiss!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss him,
just as I liked,
and in his kisses
pass away!

- Goethe: *Faust*

**Se tu m'ami/If you love me**

Se tu m'ami, se tu sospiri
Sol per me, gentil pastor
Ho dolor de' tuoi martiri,
Ho diletto del tu' amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t'ingannar.

If you love me, if you sign
Only for me, kind shepherd,
Tho' I'm sad for your afflictions,
And I'm glad for your affections,
My dear fellow, I can never
Never smile on you alone
Gentle friend, be not deceived,
Ne'er believe it could be so.

Bella Rosa porporina
Oggi Silvio sceglierà,
Con la scusa della Spina
Doman poi la sprezzerà.
Ma degli Uomini'l consiglio
Io per me non seguirò,
Non perché mi piace il Giglio
Gli altri Fiori sprezzerò.

See the beauteous purple roses
Sylvio plucks at morn today,
But because the rose is thorny
Soon they'll all be thrown away.
If the words of others freeze me,
Bid me stay, no more to dare,
Tho' some blossoms fail to please me,
Should I scorn to pluck the fair?

**Ombra mai fù\Never was there a Shadow**

RECIT.
Frondi tenere e belle
Del mio platano amato,
Per voi risplenda il fato.
Tuoni, lampi e procelle
Non v'oltraggino mai la cara pace.
Nè giunga a profanarvi austro
rapace!
ARIA:
Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

Tender and beautiful branches
Of my beloved plain tree,
For you fate brightly shines.
Thunder, lightning and storms
Never disturb your majestic calm.
Rapacious winds do not reach out to
defile you!

Never was there a shadow
of branches
Sweeter, more refreshing,
Or more gentle..

- Minato: *Serce*

Texts and Translations (continued)

**Già il sole dal Gange/**
**The Sun from the Orient**

Già il sole dal Gange
Più chiaro sfavilla
E terge ogni stilla
Dell' alba che piange.

The sun from the Orient
Already more brightly is beaming,
As dawn greets the dewdrops,
The tears of the morning.

Col raggio dorato
Ingemma ogni stelo
E gli astri del cielo
Dipinge nel prato.

Each dewdrop aglitter
with diamonds and rubies,
The sun gilds the meadows,
All sparkling with jewels.

**Un moto di giojo/A surge of joy**

Un moto di gioja
Mi sento nel petto
Che annuzia diletto
In mezzo il timor.

A surge of joy
I feel in my breast
which announces delight
in the midst of fear.

Speriam che in contento
Finisca l'affano
Non sempre è tiranno
Il fato ed amor.

Let us hope that suffering
will end in happiness.
Not always are fate
and love tyrannical.

**Vergebliches Ständchen/A Futile Serenade**

(Er)Guten Abend, mein Schatz,
Guten Abend, mein Kind,
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür!

(He)Good evening, my sweetheart,
Good evening my child,
Love brings me to you,
Oh, open the door for me!

(Sie)Mein Tür ist verschlossen,
Ich lass' dich nicht ein.
Mutter, die rät mir flug,
Wärst du herein mit Fug,
Wär's mit mir vorbei!

(She)My door is locked,
I won't let you in.
Mother gives good advice,
If you should come in,
T'would all be over with me!

(Er)So kalt ist die Nacht,
So eisig der Wind,
Dass mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

(He)So cold is the night,
So icy the wind,
That my heart freezes,
And my love will be extinguished;
Open for me, my child!

(Sie)Lösschet dein' Lieb',
Lass sie löschen nur!
Löschet sie, immerzu,
Geh' heim zu Bett, zur Ruh',
Gute Nacht, mein Knab',
Gute Nacht, gute Nacht, mein Knab'!

(She)If your love dies,
Let it perish!
Let it perish, never mind;
Go home to bed, to sleep,
Good night, my lad,
Good night, good night, my lad!

**Sonntag/Sunday**

So hab' ich doch die ganze Woche
Mein feines Liebchen night geseh'n;
Ich sah es an einem Sonntag
Wohl vor der türe steh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein.
Wollte Gott, ich wär' heute bei ihr!
So will mir doch die ganze Woche
Das Lachen night vergeh'n
Ich sah es an einem Sonntag
Wohl in die Kirche geh'n:
Wollte Gott, ich wär' heute bei ihr!

So it is by now a whole long week
That I have not seen my sweet love;
I saw her on a Sunday
As she stood before her door,
The thousandfold lovely maiden,
The thousandfold lovely darling.
Would to God, that I were with her today,
Then for a whole long week
My joy would not end.
I saw her on a Sunday
As she went to Church.
Would to God, that I were with her today!

**Von Ewiger Liebe/Of Love Unending**

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.
Kommt aus dem Dorfe der Bursche
heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:
"Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern
um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereiniget sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher verriniget sind."
Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmiedete sie um,
Unsere Liebe wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muss ewig bestehn!"

Dark, how dark it is in the forest and field!
Night has fallen, the world now is silent.
Nowhere a light and nowhere smoke,
Yes, and the lark is now silent too!
From the village yonder there comes the young
lad,
Taking his beloved home,
He leads her past the willow bushes,
Talking much, and of many things:
"If you suffer shame and if you grieve,
If you suffer disgrace before others because of
me,
Then our love shall be ended ever so fast,
As fast as we once came together;
It shall go with the rain and go with the wind,
As fast as we once came together."
Then says the maiden, the maiden says:
"Our love can never end!
Firm is the steel and the iron is firm,
Yet our love is firmer still.
Iron and steel can be forged over
Who can change our love?
Iron and steel can perish in time,
Our love, our love must remain forever!"

**Wiegenlieb/Cradle Song**

Guten Abend, gut'Nacht,
Mit Rosen bedacht,
Mit Näg'lein besteckt,
Schlupf' unter die Deck':
Morgen früh, wenn Gott will,
Wirst du wieder geweckt.
Guten Abend, gut'Nacht,
Von Eng'lein bewacht,
Die zeigen im Traum
Dir Christkindleins Baum:
Schlaf' nun selig und süss,
Schau' im Traum's Paradies.

Good evening, good night,
With roses bedecked,
And carnations adorned,
Slip under the quilt:
Tomorrow morn, God willing,
You will awaken again.
Good evening, good night,
Guarded by angels
Who will show you in dreams
The little Christ child's tree,
Sleep now blissfully and sweetly;
In your dreams behold Paradise.

# *Violet Archer*

BIRTHDAY 80th CELEBRATION

# *Violet Archer 80th Birthday Celebration*

**April 23 - 24, 1993**

*Let the bells ring out... ... ...*

The celebration will commence with the performance of Violet Archer's "Variations on an Original Theme for Carillon" at the Peace Tower in Ottawa by Gordon Slater, Dominion Carilloneur. April 23, 1993 12:30 p.m.

## Young Performers' Concert

April 23, 1993 8:00 p.m.
Convocation Hall, U. of A.

### PROGRAMME

**Determination**
Marek Krowicki, piano

**Three Scenes for Piano**
Theola Leung

**Six Miniatures for Cello**
Matthew Woolsey Justin Lee David Eggert

**Someone**
**Cradle Song**
**April Weather**
Allison Nichols, Mezzo-soprano, Hannah Cheung, piano

**Suite for 4 violins**
Merwin Siu, Murray Miller,
David Colwell, Hannah Cheung

**Vignettes for Piano four hands**
Daniel Khoe, Daniel Wong

**Little Suite for Snare Drum**
Jamil Sharif

**Little Suite for Trumpet and Piano**
Andrea Emberly, trumpet
Michael Rose, piano

**Ten Folksongs for four hands**
Vol. I Ruth Wong, Erica Tang
Vol. 2 Sarah Ho, Michelle Leung

**Prelude and Allegro**
Jessica Linnebach, violin
Jacqueline Lee, piano

**Eight Short Songs for Young Singers**
Faculty of Education Youth Choirs

Concert and Reception hosted by:
**Edmonton Registered Music Teachers' Assoc.**

Tickets: **$ 5.00 general admission**
**$10.00 family (2 adults & 2 children)**

## Gala Concert

April 24, 1993 8:00 p.m.
Convocation Hall, U. of A.

### HONORARY PATRONS

**Dr. Paul Davenport** President, U. of A.
**Mayor Jan Reimer** City of Edmonton

### PROGRAMME

**Birthday Fugue a la Weinberger**
Stéphane Lemelin, piano
Milton Schlosser, piano

**Piano Trio # 2**
Stéphane Lemelin, piano
Stephan Bryant, violin
Tanya Prochazka, cello

**If the Stars are Burning**
Debra Ollikkala, mezzo-soprano
James Campbell, clarinet
Stéphane Lemelin, piano

**A selection of Choral Music**
Madrigal Singers, University of Alberta
Prof. Leonard Ratzlaff, conductor

**Sonata for Clarinet and Piano**
James Campbell, clarinet
Stéphane Lemelin, piano

**String Quartet # 3**
Wild Rose String Quartet
Stephan Bryant, violin — Sue Jane Bryant, Viola
Dianne New, violin — Tanza Prochazka, cello

Concert hosted by:
**Music Department, U. of A.**

**Champagne Reception**
*Immediately following the concert in the Arts Building foyer.*

Hosted by: National Music/Pianos
Yamaha Pianos and Organs Ltd.

Tickets: **$ 15.00 Adults**
**$ 10.00 Students and seniors with I.D.**

## Gala Dinner

April 24, 1993 5:00 p.m.
Faculty Club, U. of A.

Guest speaker:
**Professor Brian Harris**

Whether trekking through the Himalayas, guiding an Opera Tour at Santa Fe or teaching students about Gregorian Chant or 'musica ficta', Brian Harris stimulates, excites and educates those gathered around. It came as no surprise that Professor Harris received the Rutherford Teaching Award presented for excellence in teaching students at the University of Alberta.

Hosted by:
**The Canadian Music Centre, Prairie Region**

Tickets: **$ 50.00 (Includes a ticket to the Gala Concert)**

CBC #740 **CBC Radio**, media sponsor, will broadcast a tribute to Violet Archer on Arts National April 28, 1993 including works from both concerts. There will also be a future broadcast on "Alberta in Concert".

**Acknowledgements:**
Foundation for the Arts, Government of Alberta
National Music/Pianos
Oliver Music
Yamaha Organs and Pianos Ltd.

**Tickets available:**
Oliver Music, 10808 - 124 Street
Music Department, U. of A.
Rm 3-82 Fine Arts Building

For more information contact:
**Gladys Odegard Phone: (403) 483-6381**

# Violet Archer

Violet Archer has been a leading representative of the group of 20th century composers we have been so fortunate to have in Canada. Her immense talent, originality and experience, coupled with energy and determination have enabled her to play a central role in putting Canadian music on the concert stages of Canada as well as the rest of the world. Due to Dr. Archer's unflagging energy in composition and advocacy, she has received many awards, including the Order of Canada, The Sir Frederick Haultain Prize, the Province of Alberta's most prestigious award to citizens of Alberta and most recently the Great Canadian Award. Already in receipt of four honorary degrees, the University of Alberta on June 7 will present her with another, the Honorary Degree of Doctor of Letters.

Violet Archer, professor Emeritus of the University of Alberta, has composed over 300 works for a wide variety of instruments and the voice. This diversity is evident in the extremely varied programmes of her works being presented for her 80th birthday celebrations. Her tireless devotion to the cause of increasing audience support for 20th century music is marked by her belief that "young musicians must become familiar with modern idioms at an early stage". In the last few years she has concentrated her efforts not only on large-scale compositions for orchestra but on music especially written for children to perform.

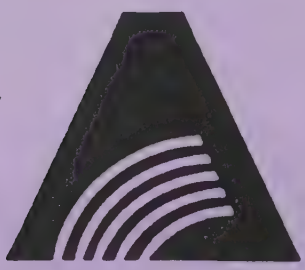
It is with deep respect and admiration that we honor her now on her 80th birthday.

# James Campbell

James Campbell is one of the few classical clarinetists today enjoying an international solo career. His concerts have taken him to the major concert halls of North and South America, East and West Europe, and Asia. He has performed as soloist with over fifty orchestras. In 1989, he was named Canada's "Artist of the Year" and received the Roy Thomson Hall Award.

James Campbell has collaborated with many of the world's great musicians, including five television programmes with the late Glenn Gould, performances with Elly Emeling, Janos Starker and Aaron Copland, as well as the Amadeus, Guarneri, Fine, Allegri, Varsovia, Manhatten, Orford and Colorado String Quartets. His discography contains over 20 albums, many of which have won much international acclaim.

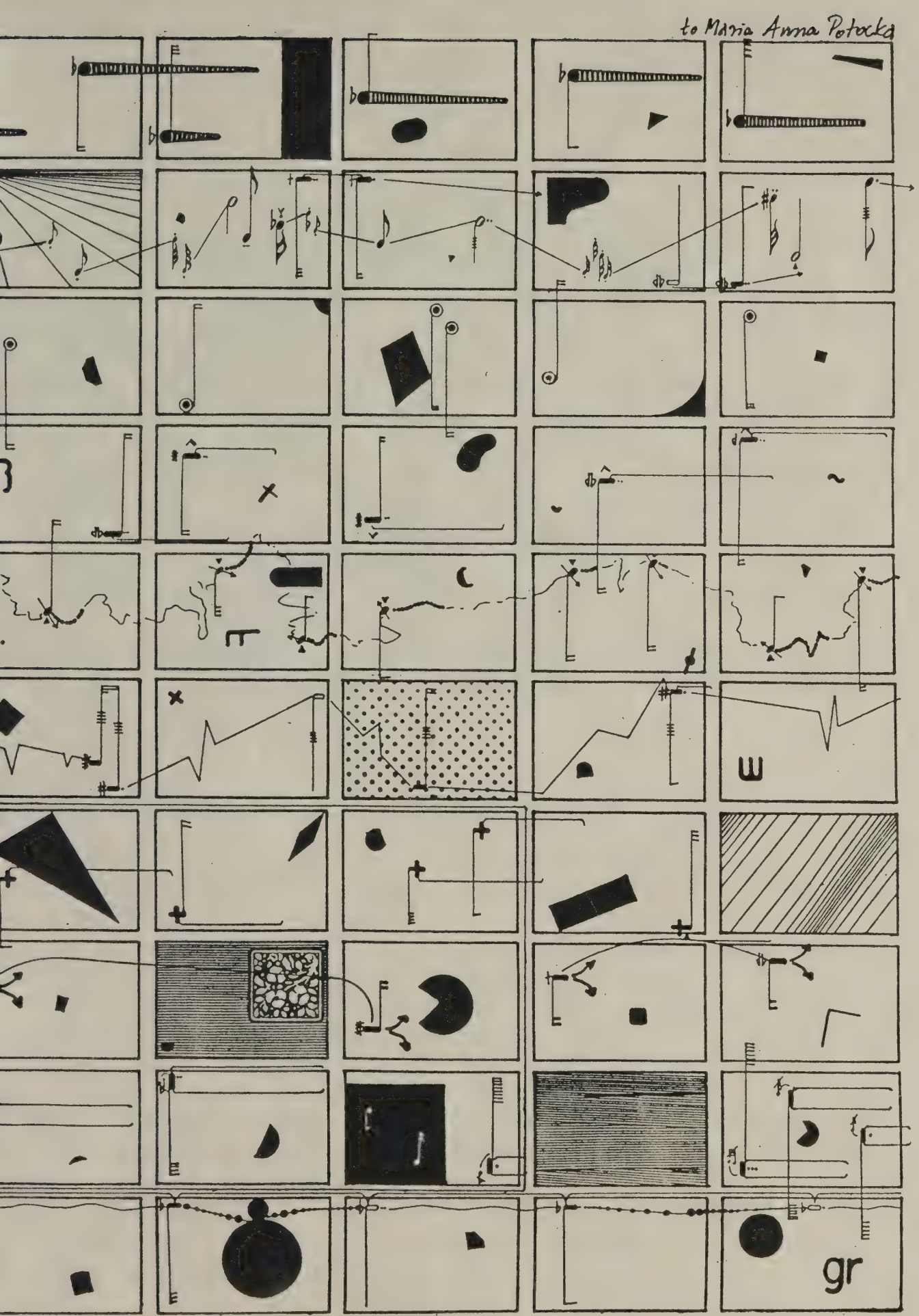
James Campbell is the Artistic Director of the annual Canadian summer music festival, "The Festival of the Sound", and is Professor of Music at the prestigious Music School of Indiana University.

*A Government of Alberta Foundation*

The Alberta Foundation for the Arts

Financial support also provided by the Alberta Foundation for the Arts, a beneficiary of the Lottery Fund of the Government of Alberta.




**Piotr Grella-Mozejko**
**Recital**

**Friday, April 30, 1993, 8:00 pm - University of Alberta, Convocation Hall - free admission**

## Programme:

1. XONNOX.....(1983)
Corey Hamm and Scott Godin, pianos
2. Simple Pleasures (Six Short Introductions).....(1992)
*(Dedicated to the memory of the late Beryl Barns)*
Elizabeth Sluys, flute and Sharleen Megyesi, oboe
3. Melodrama V.....(1983)
Corey Hamm, piano
4. the first february the last january.....(1983)
Charles Stolte, soprano and tenor saxophones,
Roger Admiral and Corey Hamm, pianos
5. disco(n)notation for Charles.....(1992)
(World premiere)
Charles Stolte, baritone saxophone

**INTERMISSION**

6. Orion (music for Franz K.).....(1991)
Charles Stolte, soprano and alto saxophones
Scott Godin and Piotr Grella-Mozejko, signal processing
7. Sacræ symphoniæ (Christopher Lewis in memoriam).....(1993)
(World premiere)
Gertrude Olford, organ
8. Horngardens (music for Norval Morrisseau).....(1992/1993)
Laurelie Nattress, Rosemarie C. Siever, Ken Myers, Charles Stolte, saxophones
9. Interplay.....(1993)
(World premiere)
Heather McIlroy, flutes
and
The Hammerhead Consort:
Roger Admiral and Corey Hamm, pianos
Trevor Brandonburg and Raj Nigam, percussions

**The composer would like to acknowledge the support of The Beryl Barns Memorial Award and the Alberta Foundation for the Arts**

(After the recital everyone is kindly invited to a small reception which will take place in the students' lounge in the old Arts Building)



**Department of Music**
**University of Alberta**

**XONNOX** - composed in 1983 as part of a larger cycle called "The Book of Graphics", is a piece for 1-2 optional keyboard instruments (such as piano, organ, celesta, harpsichord, synthesizer etc.) and optional multimedia (involving, for instance, dancers, other musicians and/or advanced technology). This one-page score consists of several dozens clearly separated sections (to be played in any order), each section suggesting certain type of texture, dynamics or material. In my opinion, graphic music is interesting in that it appears to be "immortal", infinite. A typical graphic score may always be interpreted in many (how many?) different ways. Here, a creative process has no beginning, nor does it have an end. And, last but not least, graphic music is relatively accessible to those who aim at exploring new realms. It provides, I think, countless "creative stimuli" for one's fantasy and imagination.

**Simple Pleasures (Six Short Introductions)** for flute and oboe, composed in October and November 1992, reflects my fascination with the Renaissance music. It is a series of six easy pedagogical pieces exploring various aspects of a contrapuntal technique.

**Melodrama V** for piano (1983) consists of three movements exploring numerous variants of often unrelated textures. The first movement is based on what I call "composed glissandi" and textural "explosions." The second movement is much more subtle - the silence becomes a compositional factor here. It is, in other words, a study of a "frozen motion." The third movement returns to the explosive and dramatic narration of the first one.

**the first february the last january** (1983) was intended as a study in contemporary lyricism.
The score consists of two parts; the first one is for any two keyboard instruments (including synthesizers) and the second for one to four optional melodic instruments. The performers play independently from one another; synchronicity is not desirable here - the piece ends when the last performer finishes playing.
The emotional aura of the work should evoke feelings of suspension, dream, uncertainty and pain. Here, expression as such appears to be the most important, constructive factor.

**disco(n)notation for Charles** for baritone saxophone solo was written in 1992 as part of a series of similar works for bassoon, bass clarinet, contrabass sarrusophone and double bass. The score consists of thirteen miniatures which altogether create a textural mosaic which should be referred to as the instrument's "internal monologue."
The saxophone becomes a "persona" expressing itself through sonic operations within the realm of extended instrumental technique.

**Orion (music for Franz K.)** was written in 1991 for and dedicated to Charles Stolte. The piece is for any saxophone(s) or 1 to 5 optional woodwinds and consists of two extremely contrasted parts entitled 'Sparse' and 'Dense', respectively. The name of a mythological hunter
serves as a metaphore of a creative process as such. The work was composed through statistical and chance operations and a technique of rhythmical permutations (used in the second movement only). A special scale was so constructed that the performers can read the music (notated in a traditional manner on the staff) in any of the following clefs: treble, tenor and bass. It is a "hunt" for dialectical opposition of rational and irrational - performer's personality and capability influence a highly formalized, "objective" universe of numerical proportions.
On Nov. 8, 1992, the work was broadcast nationwide on the programme "Two New Hours" on the CBC Radio. Recently, on April 25, 1993, it was broadcast locally on the programme "Alberta in Concert" on CBC Edmonton.

**Sacræ symphoniæ (in memoriam Christopher Lewis)** for organ is designed after the Baroque *sonata da chiesa* (slow-fast-slow-fast) except that instead of four movements there are five of them here, the last being slow, again. All but one movements are based on Polish medieval and Baroque religious songs. The remaining (fourth) movement makes use of a slightly altered Polish XIXth century folk tune from the Lwow region.
The work, written in 1992/1993, is in the memory of the late Dr Christopher Lewis.

**Horngardens (music for Norval Morrisseau)** was written in 1992/1993. The work was inspired by paintings by a great native Canadian artist and is dedicated to Dr William Street from the UofA Department of Music.
In my opinion, it is important to write music which poses fundamental

questions regarding the place of a work of art (a musical composition) within the context of what we call 'a modern culture'. And such music should (or, at least, might) reflect the complexity of our socio-cultural environment. Therefore, the performers have to face this complexity, this multidimensional, multilevel sonic construct as if they were facing their own 'fate' in the stream of time passing. Finally, the composer, her or his music, and the performers themselves interact with each other, influence each other and learn from each other.

**Interplay** (1993) is for any combination of eight performers (flutes, oboes/English horn, clarinets/basset horn, percussion, piano/harpsichord, violin, viola, 'cello). The score consists of eight parts made up of ten sections each. Those sections should serve as "themes" for "improvisation-evolution." Performers should carefully work out the way of creating a dynamic structure of music, hence the title.

**Piotr Grella-Mozejko** was born in Bytom, Poland, on 15 March 1961. He received his M.A. degree from the University of Silesia in Katowice, Poland in 1985. He begun to compose early in life (his "Prelude" for flute, clarinet and viola was premiered in 1977) and studied with such renowned Polish composers as Dr Edward Boguslawski and Dr Boguslaw Schaeffer. In 1989 he made Canada his home and, in January 1991, entered the MMus in Composition programme at the University of Alberta. His teachers included Dr Brenda Dalen, Dr Alfred Fisher, Dr David Gramit, Garth Hobden, Dr Henry Klumpenhouwer, Prof. Edward Laufer (University of Toronto), and the late Dr Christopher Lewis.

Piotr won prizes at composers' competitions in Lodz, Poland (1985, "ænnea" for guitar), Cracow, Poland (1988, "Motet" for six vocal soloists) and Halifax, Nova Scotia (1991, the Pierre Boulez Composers' Competition, "Horror Vacui" for strings). In 1991 and 1992, he also received the Beryl Barns Award in Composition from the University of Alberta.

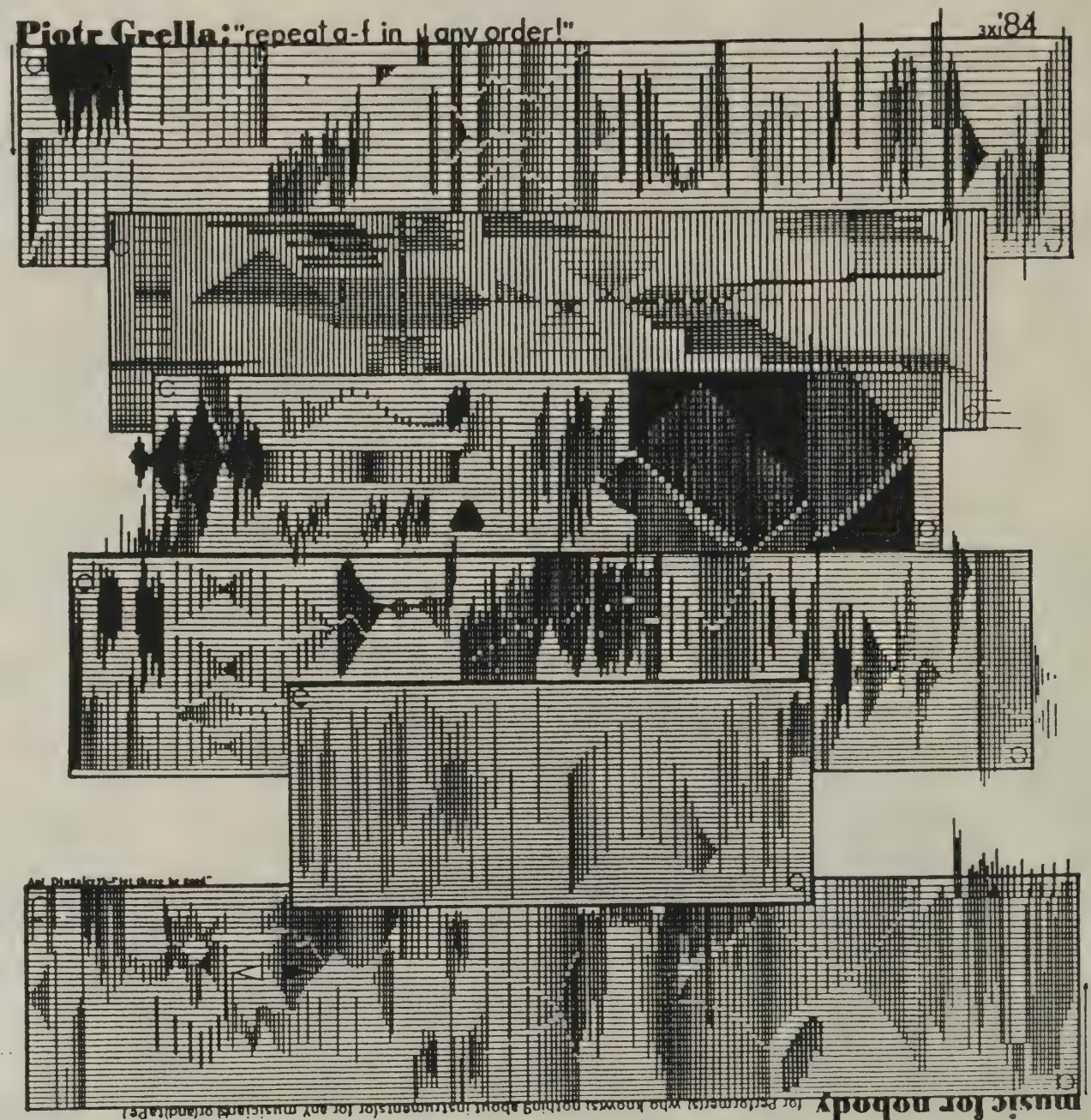
From 1983 to 1986 he organized the Fascinating Music Festival in Katowice, Poland. The festival and the composer himself were the subject of a TV documentary presented on the Polish TV in 1986. In 1985, Piotr co-organized the Johann Sebastian Bach Festival (Katowice - Cracow).

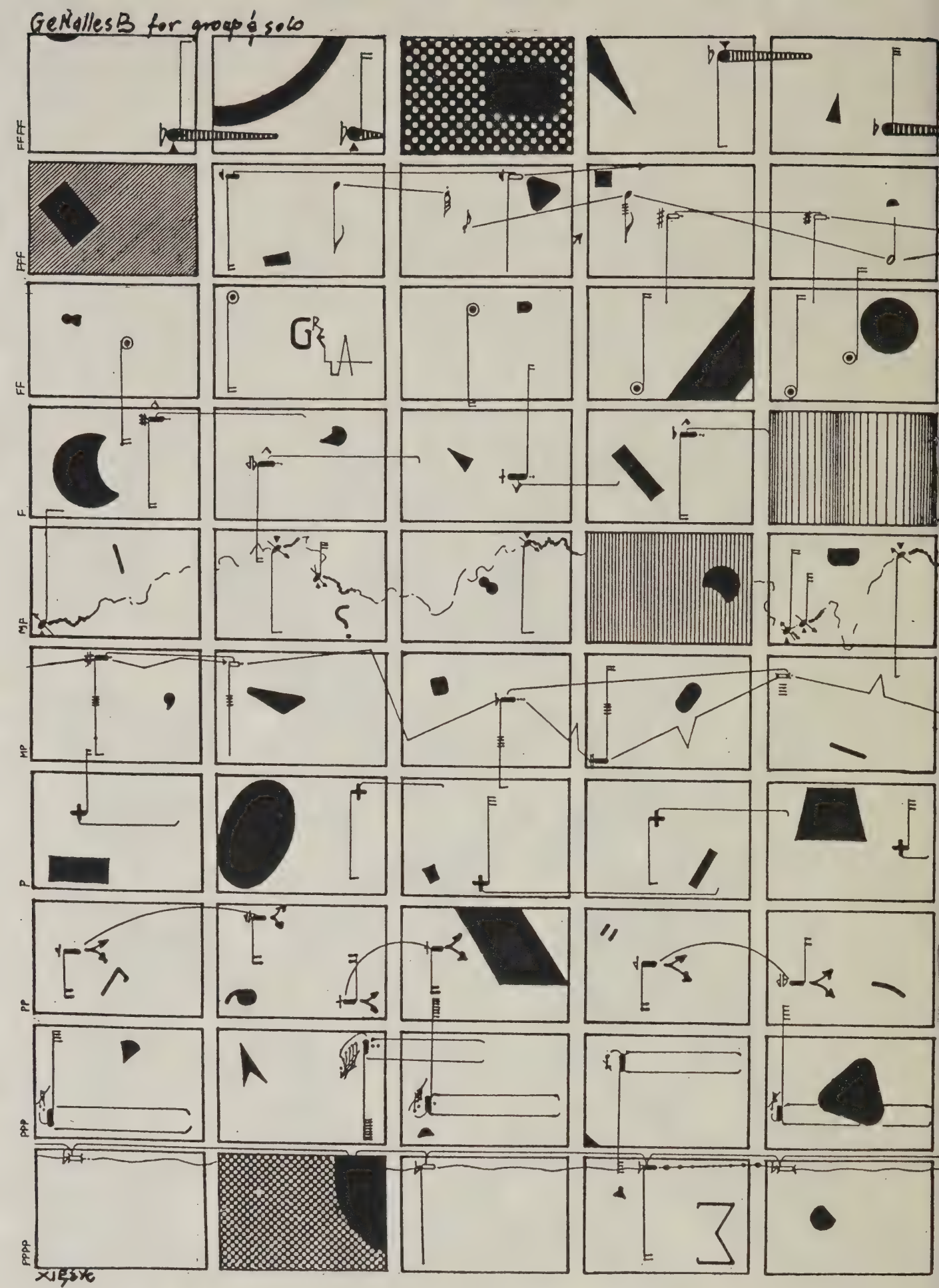
**(cont.)**

6.
In 1991, Piotr begun collaborating with The Brian Webb Dance Company which resulted in a series of critically acclaimed multimedia shows at the Fringe and Made in Canada festivals.
In 1992, he founded and produced the First Edmonton New Music Festival. The second festival will take place from May 1 to May 9, 1993.

As of April 25, 1993, Piotr became a member of the Canadian Music Centre.




Piotr Grella: "repeat a-f in any order!"
84xi
Music for nobody
for performer(s) who knows nothing about instruments/or for any musician(s) of(randi)aPe!


GeNallesB for group & solo
FFFF
FFF
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We wish to acknowledge the support of these organizations

The Alberta Foundation for the Arts | bullet | CBC Stereo | Alberta | Edmonton | Canadian Music Centre | Gramophone | Department of Music University of Alberta

Edmonton Composer's Concert Society
presents its

# 2nd NEW MUSIC FESTIVAL

May 1-9, 1993

## Marnie Giesbrecht & Joachim Segger
**"Po(m)p and Circusdance"**
Music for Organ and Piano by Eban, Grant, Pianyavsky, Kloppers, Archer, Hannah, Hunter, and Albright
**West End Christian Reformed Church Saturday, May 1, 8:00 p.m.**

## Alberta College Percussion Ensemble
**- Conducted by John McCormick -**
Works by B. Damur, P.Glass, S. Reich, J.Cage, L. Harrison, H. Regner, and W. Duckworth
**Muttart Hall, Alberta College Wednesday, May 5, 8:00 p.m.**

## The U. of A. Saxophone Quartet
**Works for Saxophone**
by V. Archer, L. Foss, H. Pousseur, and A. Desenclos
**U of A, Convocation Hall Sunday, May 2, 6:00 p.m.**

## Moebius Philp & Otherwise
Works by B. Schaeffer, R. Haubenstock-Ramati, T. Brandenburg, U. Kasemets, R. Berg, C. Brown, B. Damur, & free improvisations
**U. of A., Convocation Hall Thursday, May 6, 8:00 p.m.**

## The Hammerhead Consort
Works by Andre Boucourechliev, Gordon Nicholson, Garth Hobden, and John McPherson
**U of A, Convocation Hall Sunday, May 2, 8:00 p.m.**

## New Works Calgary
**"The World According to Happy Jack"**
18 Works by 18 Calgary Composers
**U. of A., Convocation Hall Friday, May 7, 8:00 p.m.**

## Peter Jancewicz Piano Recital
Works by Peter Hatch, Ewa Synowiec, Jacques Hetu, Linda Smith, and Malcolm Forsyth
**U of A, Convocation Hall Monday, May 3, 8:00 p.m.**

## Springbank Trio (Calgary)
Works by Jean Coulthard, Malcolm Forsyth, David Eagle, Chan Ka Nin
**U. of A., Convocation Hall Saturday, May 8, 6:00 p.m.**

## Past + Future = Present
Chamber Works by S. Moryto, F. Goldmann, E. Rolin, M. Coderre, K. Piatek, S. Godin, H. Jung, and H. Dutilleux
**U. of A., Convocation Hall Tuesday, May 4, 6:00 p.m.**

## Composers' Forum II
Works by Scott Godin, Bengt Hambraeus, Barbara Buczek, Charles Stolte, Bill Damur, Ron Hannah, Piotr Grella-Mozejko
**U. of A. Convocation Hall Saturday, May 8, 6:00 p.m.**

## Organ Recital (4 x 1 = 6)
**4 Soloists, 1 Organ, 6 Composers**
Pierce, Persichetti, Albright, McCune, Moryto, Grella-Mozejko
**U. of A., Convocation Hall Tuesday, May 4, 8:00 p.m.**

**Boreal Electro-Acoustic Music Society**

## Electric Visions
works by Acheson, Damur, Kosowan, Philp, Pinchbeck
**U. of A. Convocation Hall Sunday, May 9, 4:00 p.m.**

## Diane New String Quartet & Jack Hurt, Piano
**String Quartets and Piano Works**
by Sasonkin, Hannah, Bell, McPherson, and Archer
*(In Memoriam Christopher Lewis and Manus Sasonkin)*
**U. of A., Convocation Hall Wednesday, May 5, 6:00 p.m.**

## Alberta Masters
Works by M. Forsyth, V. Archer, S. Moryto, S.I. Glick, B. Lee, A. Fisher, J. Tenney, J. Tower, and J. Coulthard
**U. of A. Convocation Hall Sunday, May 9, 6:00 p.m.**

## "Bow Down" byHarrison Birtwistle
an experimental stage work presented by the Banff Music Theatre: Director Graham Cozzubo
**U. of A., Convocation Hall Wednesday, May 5, 9:00 p.m.**

## William H. Street, Saxophone
**with Marnie Giesbrecht, Sylvia Shadick-Taylor, and Jeff Whittall**
Works by S. Chatman, L. Berio, C. Lauba, M. W. Karlins
**U. of A. Convocation Hall Sunday, May 9, 6:00 p.m.**

**Tickets at the door: $8.00 Adult $5.00 Seniors/Students**
**$40.00 Festival Pass**
**For Further Information, call 430-8864 or 492-3263**

Artistic Committee: Bill Damur, co-producer; Piotr Grella-Mozejko, Producer; Ron Hannah, Executive Director

Department of Music
University of Alberta

# In Recital

## Christopher New, organ

**Tuesday, May 18, 1993 at 8:00 pm**

| | |
|---|---|
| Präludium in E Major | Dietrich Buxtehude (1637-1707) |
| Nun komm, der Heiden Heiland, BWV 659<br>Nun danket alle Gott, BWV 657 | Johann Sebastian Bach (1685-1750) |
| Chorale No. 3 in A Minor | César Franck (1822-1890) |

**Intermission**

| | |
|---|---|
| In the Isles of the Sea (1988)<br>"Wherefore glorify ye the Lord in the fires even the name of the Lord of Israel is in the isles of the sea."<br>Tranquil and inflexible<br>Hushed<br>Spirited | Daniel Pinkham (b. 1923) |
| Trio Sonata in E-Flat Major, BWV 525<br>(Allegretto)<br>Adagio<br>Allegro | Johann Sebastian Bach |
| Introduction and Passacaglia in D Minor | Max Reger (1873-1916) |

# Convocation Hall, Arts Building

Department of Music
University of Alberta

# In Recital

## Patricia Secret, oboe

assisted by

**Tara Fenwick, piano**

and

**Kathleen Murphy, oboe**

**Sunday, May 23, 1993 at 8:00 pm**

Six Metamorphoses after Ovid, Op.49 (1951) — Benjamin Britten (1913-1976)
(for solo oboe)
1. Pan
3. Niobe
4. Bacchus

Sonata No. 2 in G Minor (1722) — George Frideric Handel (1685-1759)
Larghetto
Allegro
Adagio
Allegro

Concerto a Cinque for Two Oboes, Strings and Continuo in G, Op.9, No.6 (1722) — Tomaso Albinoni (1671-1750)
Transc. F Giegling
Allegro
Adagio (non troppo)
Allegro

**Intermission**

Three Pieces for Oboe and Piano (1954) — Michael Head (1900-1976)
1. Gavotte
2. Elegiac Dance
3. Presto

Sicilienne (for English Horn) (1898) — Gabriel Faure (1845-1924)
Allegretto molto moderato

Concerto for Oboe and Strings — Domenico Cimarosa (1749-1801)
Arr. A Benjamin
I Introduzione
II Allegro
III Siciliana
IV Allegro giusto

*Reception to follow in the Student Lounge, Arts Building*

# Convocation Hall, Arts Building

In Recital

# Marilyn Golletz, soprano

assisted by

**Sylvia Shadick-Taylor, piano**

**Thursday, June 17, 1993 at 7:00 pm**

Convocation Hall, Arts Building

**Department of Music**
University of Alberta

Program

| | |
|---|---|
| Adriana Le Couureur (1904)<br>Io son l'umile ancella | Francesco Cilèa<br>(1986-1950)<br>Libretti: Colautti |
| Zigeunerlieder (1887) | Johannes Brahms<br>(1833-1897)<br>Prose: H Conrat |
| Le Papillon et la Fleur (1861) | Gabriel Faure<br>(1845-1924)<br>Prose: Victor Hugo |
| Je Te Veus (1900) | Erik Satie<br>(1886-1925)<br>Prose: R Hess |

**Intermission**

| | |
|---|---|
| Rakes Progress<br>No Word From Tom | Igor Stravinsky<br>(1882-1971)<br>Libretti: Auden |
| Gretchen Am Spinnrade<br>Standchen<br>Aufenthalt | Franz Schubert<br>(1797-1828) |
| Der Abschiedsbrief (1933) | Kurt Weil<br>(1900-1950)<br>Prose: Erich Kästner |
| Nana's Lied (1939) | Prose: Bertolt Brecht |
| Youkali - Tango Habanera (1935) | Prose: Roger Fernay |

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Golletz.

## Texts and Translations

**Io son l'umile ancella** - See: I simple breathe
I am the humble maid
of the creator
He gives me speech
which I impart to the heart of man.
I am the accent of the verse,
the echo of human drama,
the fragile instrument,
servant to the hand.
Gentle, gay, cruel by turn,
I am called Fidelity.
My voice is a mere whisper
that tomorrow will die.

**Zigeunerlieder - Gypsy Songs**

1. Ho there Gypsy, strike the string
Play the Song of faithless maiden,
Let the Strings weep, lament in sad anxiety.
Till the warm tears flow down these cheeks.

2. High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you my sweet!
Waves are fleeing, waves are
streaming, rushing,
To the shore to me,
Let me by the Rimabanks
Forever weep for her!

Do you know when my little one is
her loveliest?
When her sweet mouth teases laughs
and kisses me!
Do you know when i like my lover
best of all?
When he holds me closely enfolded
in his arms.
Sweetheart you have mine, fervently
I kiss you.
The good Lord created you just
for me alone!

4. Dear God, you know how often I regretted
The kiss I gave but once to my beloved
My heart commanded me to kiss him,
I shall think forever of the first kiss
Dear God you know how often at dead of night
In joy and in sorrow I thought of my
dearest one.
Love is sweet, though bitter be remorse
My poor heart, will remain ever, ever true!

5. The bronzed young fellow leads to the
dance,
His lovely blue eyed maiden,
Boldly clanking his spurs together,
A Czordas melody begins
He caresses and kisses his sweet dove
Whirls her, leads her, shouts and springs about
Throws three shiny silver guilders,
On the cymbal to make it ring!

6. Roses three in a row bloom so red
There's no law against the lad's visiting his girl
Oh good Lord, if that too were forbidden
This beautiful wide world would have persisted
long ago.

To remain single would be a sin
The loveliest city in Alfold is Ketschkemet
There abide so many maidens sweet and nice.
Friends go there to choose a little bride;
Ask for her in marriage and then establish
your home
Then empty cups of joy!

7. Do you sometimes recall
My sweet love,
When you once vowed to me with
solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me.
Do you love me as I love you.
Then God's grade will descend upon you!

8. Red clouds of evening move
Across the firmament,
Longing for your sweet,
My heart is a fire,
The heavens shine in glowing splendour
And I dreamt
Only of that sweet love of mine.

**Le Papillon et la Fleur - The Butterfly and the Flowers**
The poor flower was saying to the butterfly,
'don't fly away'
See how our destinies are different
I say, you go.
However we love each other, we live without humans,
Far from them.
And we look alike and they say we are flowers, both of us.
But alas, the year takes you, and the earth chains me, cruel fate.

I would like to embalm your flight with my breath in the sky
But no, you go too far among the flowers and you fly.
And I must stay alone and watch the shadow that surrounds me, at my feet.

You fly, and you return, and you go again
Enchanting elsewhere
And then you always find me every dawn
...all in tears.

Ah that our love remain faithful, oh my King
Take root 'like me or give me wings like you!!

**Je Te Veux -**
You must know how I love you,
And I swear you'll be mine
I'll place no one above you,
All the past now forgetting
No more regretting
For this is the moment sublime
when I'll bear one more time,
You are mine
I have few things to say
There's but one thought I treasure
next to you, I shall stay
tasting joy without measure
with my heart ever near,
Though your lips never told me
I'll have no more to fear if your
two loving arms enfold.

You must know how I love you
...
...

...Yes I see in your eyes that dear
promise you made me.
No more tears or goodbyes,
Love shall no more evade me
There shall burn in your heart,
like a warm glowing ember, one
sweet dream set apart which
we too ever shall remember

You must know how I love you
...
...

**Gretchen am Spinnrade - Margaret at the Spinning Wheel**
Oh my heart is sad, my rest is o'er
And never a las! shall I find it,
ne'er find it more.

And when he's not near, my gave lies here,
'Tis all distress and bitterness,
My poor weak head,
seems tempest toss'd,
My poor weak senses,
seem quite lost.

Oh my heart is sad, my rest is o'er,
And never, alas shall I find it,
ne'er find it more.

Tis he alone, from the window I seek,
With him alone go out to speak,
His noble form, his bearing so high,
And his smile so radiant his all powerful eye,
His witching words for me, such bliss

His hands fond grasp,
and oh, his kiss!
Oh my heart is sad, my rest is
o'er, and never alas, shall I
find in it, ne'er find it more.

I long my arms round him to cast
Could I but seize him and hold him fast,
And kiss and kiss, so I desired
Till on his kisses, my life expir'd.

O could I but kiss him as I desired
Till on his kisses my life expir'd
Till on his kisses my life expir'd

Oh my heart is sad my rest is o'er.

Standchen - Serenade
Warm entreaties gently pleading
Through the night to thee,
Say while all is calm and silent
Dearest come to me!

Whispering branches softly murmuring
In the moonlight clear
In the moonlight clear.
None may watch thee, none can harm thee
Wherefore dost thou fear?
Wherefore dost thou fear?

Hear the nightingale so tender,
Would her strain were thine.
Ev'ry note lamenting echoes
Some fond sigh of mine.

Ah she knows the lover's wishes,
Mourns when hopes depart.
Mourns when hopes depart.
Moving with her silv'ry cadence
Ev'ry drooping heart
Ev'ry drooping heart
Let the pity then restore me,
Dearest art thou near.

Oh! I tremble lest I lost thee!
Come and bless me hear
Come and bless me hear.

**Aufenthalt - My Abode**
Dull murm'ring stream,
wild rustling wood,
cold senseless rock, my lone abode.

Dull murm'ring stream
Wild rustling wood
cold senseless rock, my lone abode.

As wave on wave breaks upon the shore,
E'en so my tears ever move,
E'en so tears follow,
for ever, for evermore,
E'en so many tears follow tears ever more
Rustling the treetops wave in the air,
So all unheard is my heart throb here,
Rustling the treetops wave in the air,
So all unheard is my heartthrob here.

**Der Abschiedsbrief - The Farewell Letter**
For two full hours now I've been sitting in the Cafe Bauer. If you're no longer interested, then tell me to my face! My cream won't turn sour just because of that. To hell with you, my sweetheart. So what? Let's call it quits. You mustn't think that I'll miss you.
We're all washed up. Even I have what they call "honor." Don't show up again, my darling, or I'll throw you out.

You're not the first one to disappear like that. I don't deserve that kind of treatment, sonny. Do you actually think that I couldn't replace you? There are plenty of better fish in the sea.

I'm wearing the greet poplin dress—the one that has a hole in it, thanks to you. You know how revealing it is. Also, I still have a pillowcase that I started for you. You were supposed to get it on Christmas Eve. That's all over now, and all the same to me. Others will sleep on it—more than once. Because what's over, sweetheart, is gone for good.

I'm not proud. The situation doesn't call for that. If you've got some money, send it fast. A bald-headed man is sitting across from me and leering. That's the boss from Engelhorn's Hotel! Well, what do you know! The gentleman across the table just asked if I would like to...—because he would very much like to... He has cash, the old crook. Keep your money! And sleep by yourself, my boy!

You're just like them all. The old fogey is coming over. He's going to take me with him...So, bug off! Kiss my ass! With all my heart, your friend, Erna Schmidt. I ask nothing, I must not ask. You have told me not to. But do I hear your car? Then I think, should say something? Or should I say nothing? It's all said in your look. Do you believe that only the mouth speaks? Eyes are like windows. One can always see through any window. And if you close them, everything seems worse. My eyes hear something different from ears. I was born to bear pain. Let me look through the window. Let me look! The sun can no longer shine. "It's raining," says the window. It says only what it thinks Let us weep together.

**Nannna's Lied - Nanna's Song**

1

Gentlemen, I was only seventeen when I landed on the love market. And I learned a lot of things—mostly bad, but that was the game. Still I resented much of it. (After all, I am a human being.)
Thank God, it all goes by quickly—both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?

2

As the years go by, it gets easier on the love market—easier to embrace a whole troop there. But it's amazing how your feelings cool off when you're stingy with them. (After all, everything gets used up eventually.) Thank God it all goes by quickly—both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?

3

And although you learn the tricks of the trade on the love market, it's never easy to convert lust into small change. Still it can be done, but meanwhile you get a little older. (After all, you can't stay seventeen forever.) Thank God it all goes by quickly—both the love and sorrow. Where are the tears of last night? Where are the snows of years gone by?

**Youkali: Tango Habanera**

Wandering at the will of the sea, my vagabond bark led me to the end of the world. It's quite a small island, but the spite who dwells there politely invites us to tour it.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

And Life, tedious and banal, drags us along. Yet the poor human soul seeking oblivion everywhere, knew how, in leaving this earth, to find the mystery where our dreams are buried, in some Youkali.

Youkali is the land of our desires. It means happiness and pleasure; it is the land where we leave cares behind. It is the beacon in our clouded night, the star we follow; it's Youkali. There we keep our promises. It is the land of shared love. It means the hope in all human hearts, the rescue we all wait for. Youkali is the land of our desires. It means happiness and pleasure, but it's only a dream, a folly. There is no Youkali.

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Department of Music
University of Alberta

# In Recital

## Jennifer Bustin, violin

Candidate for the Master of Music degree in Applied Music (violin)

with

## Roger Admiral, piano

### Friday, July 2, 1993 at 8:00 pm

Partita No. 3 in E Major for Violin Solo, BWV 1006 (1720) — Johann Sebastian Bach (1685-1750)
- Preludio
- Loure
- Gavotte en Rondeau
- Menuetto I
- Menuetto II
- Bourrée
- Giga

Concerto No. 3 in G Major, K. 216 (1775) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Rondeau
- Allegro

Intermission

Sonata for Violin and Piano (1917) — Claude Debussy (1862-1918)
- Allegro vivo
- Intermède
  - Fantastique et léger
- Finale
  - Très animé

## Convocation Hall, Arts Building